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SECHS

SUITEN (SONATEN)

für

Violoncello solo

von

JOH. SEB. BACH.

herausgegeben

von

HUGO BECKER.

9148.

C. F. PETERS CORPORATION

LEIPZIG - NEW YORK - LONDON

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Vorwort.

Der Herausgeber hat davon abgesehen die notorischen Irrtümer, welche das in der Königl. Bibliothek in Berlin befindliche, von Bachs Gattin geschriebene sog. „Original“ sowie die älteren im Druck vorhandenen Ausgaben enthalten und mit denen die grosse „Bach-Ausgabe“ bereits aufgeräumt hat, hier zur Vergleichung anzuführen.

Nur solche Stellen, die verschiedene Lesarten logischerweise möglich erscheinen lassen, wurden berücksichtigt.

Die Eintragung von Vortragszeichen schienen dem Herausgeber geboten, weil, einerseits Bogenstricharten und Fingersätze meist nur im Zusammenhang mit der Dynamik richtig gegeben und verstanden werden können; andrerseits aus pädagogischen Gründen. Hierbei wurde nach jenem Prinzip verfahren, das Hans von Bülow in die charakteristischen Worte kleidete: „Jeder Fingersatz ist gut, der die sinngemässe Interpunktion unterstützt.“

Selbstverständlich soll es aber jeder stilkundigen, künstlerischen Individualität unbenommen bleiben den Vortrag je nach Temperament und Geschmack frei zu gestalten.

Remark.

The editor has not included the notorious errors contained in the socalled "Original" written by Bach's wife, and preserved in the Royal Library, Berlin, though for the sake of comparison those errors which the large "Bach-Edition" has already done away with are retained in the early printed editions.

Only such passages have been taken into consideration which may admit of more than one logical interpretation.

The editor has considered it advisable to reproduce the signs of interpretation, as on the one hand, the various bowings and fingerings are mostly correct and intelligible only in connection with, and in relation to, the dynamic, on the other hand, for pedagogical reasons. In doing so, the editor has followed up the principle which Hans von Bülow clothed in the following characteristic words: "Every fingering is good which assists that punctuation which is most in keeping with the meaning of the composition."

Of course, it is left to the discretion of the artist's individuality to interpret the works according to his own temperament and taste.

Hugo Becker.

Inhalt.

				Pag.
Suite I	G dur	— Sol majeur	— G major	4
Suite II	D moll	— Ré mineur	— D minor	10
Suite III	C dur	— Ut majeur	— C major	16
Suite IV	Es dur	— Mi♭ majeur	— E♭ major	22
Suite V	C moll	— Ut mineur	— C minor	28
Suite VI	D dur	— Ré majeur	— D major	38

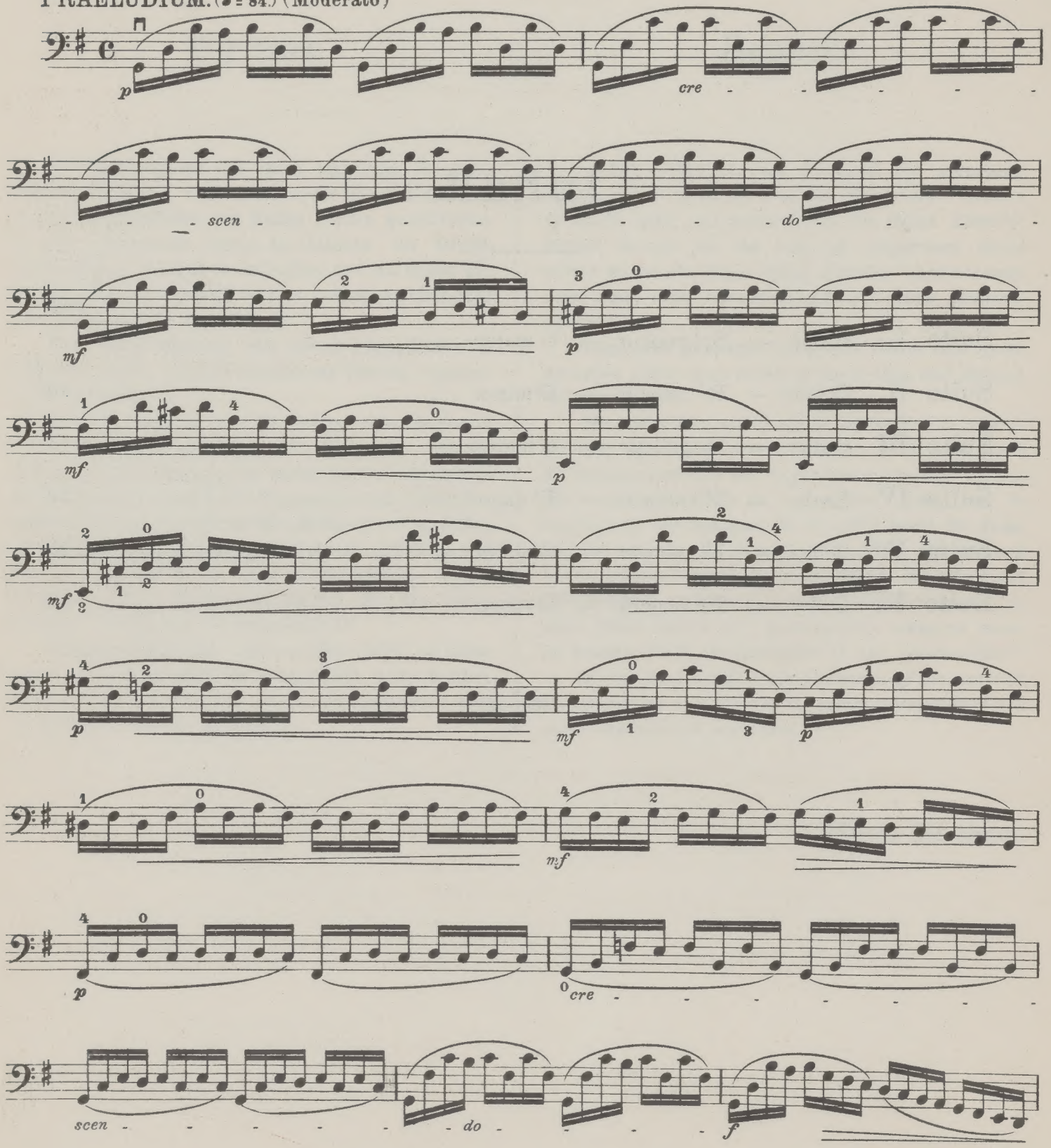
⊓ = Abstrich — *Down bow*
∨ = Aufstrich — *Up bow*
( ) = Ergänzungen des Herausgebers / *Additions by the editor*
[ ] = Der besseren Spielbarkeit wegen fortzulassen / *To be omitted in order to render it more playable*

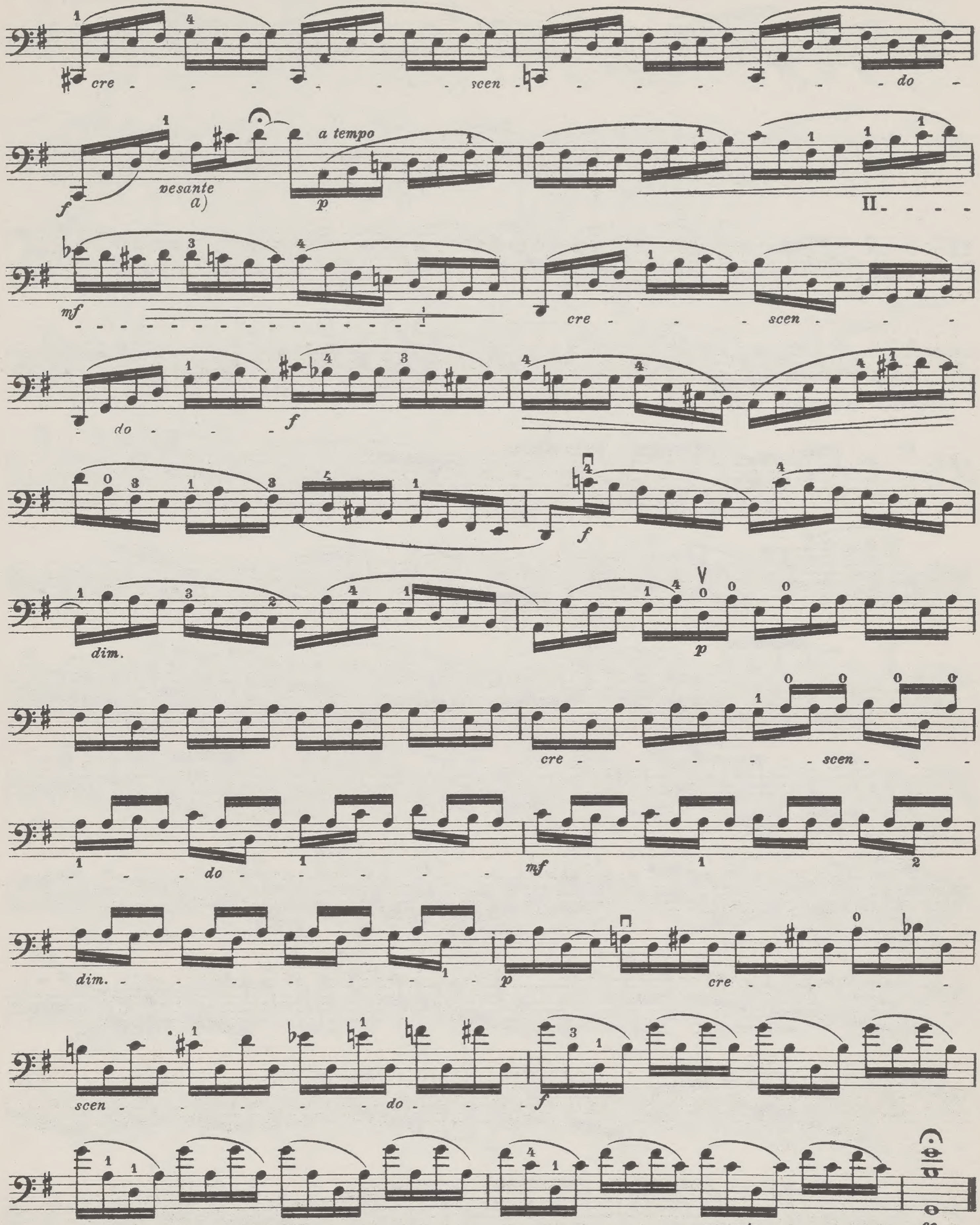
SUITE I.

Violoncello.

J. S. Bach.

PRAELUDIUM. (♩ = 84.) (Moderato)





a) Bachausgabe:

ALLEMANDE. (♩ = 104.) (Moderato)

f *mf* *mp* *cre -*

scen - - - do *mf* *p*

p *mf* *p* *mf*

f *mf*

p *cre - - - - scen - - - - do*

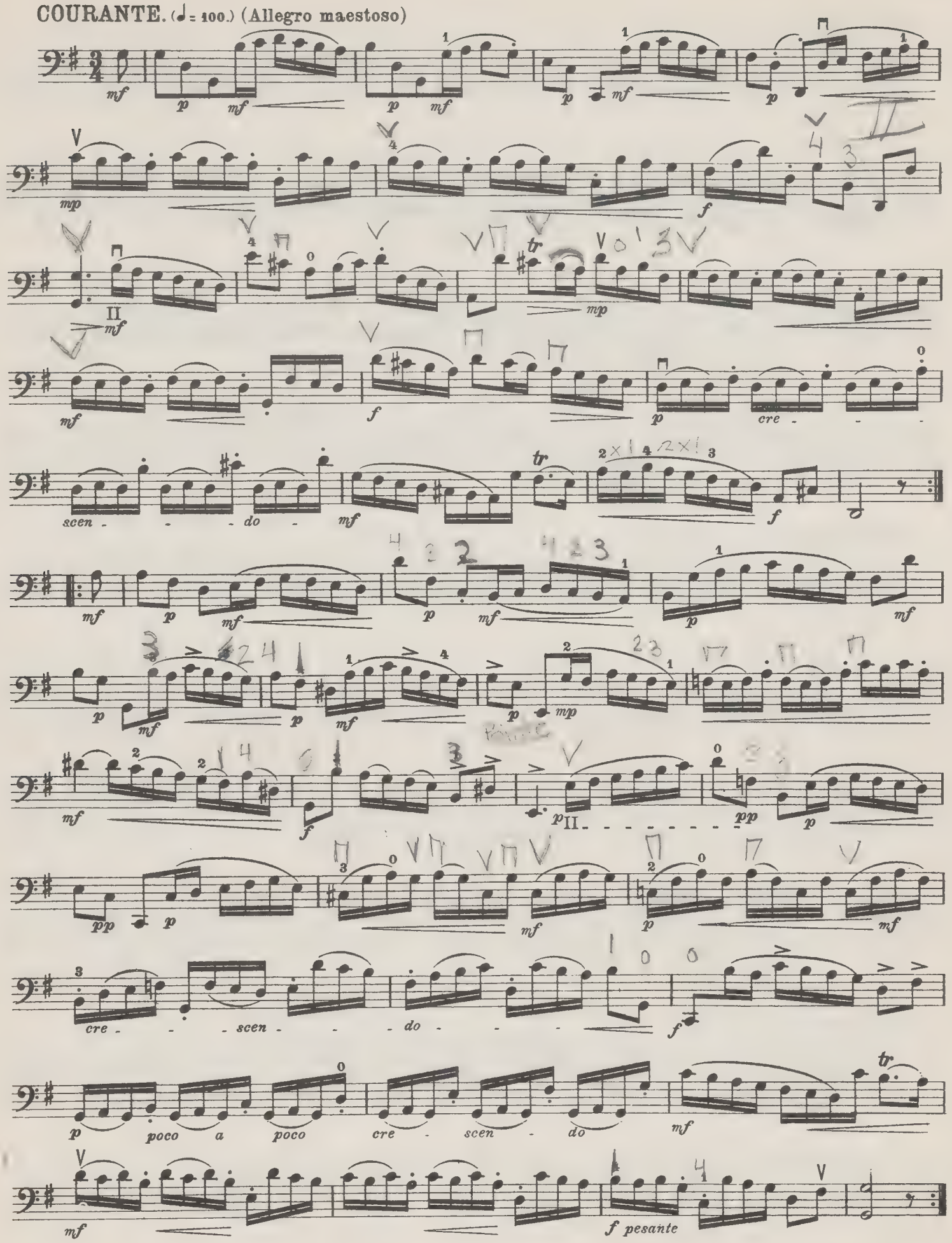
f *fp*

p

cre - - - scen - - - do *f*

rit. - - - - - a tempo *poco rit.*

COURANTE. (♩ = 100.) (Allegro maestoso)



SARABANDE. (♪ = 80.) (Largo)

f III II

p *poco cre - scen - do - - - f*

mf *f* *p* *mf*

p IV II *mf* *f*

MENUETTO I. (♩ = 104.

mp *cre - scen - do -*

mf *p* *mf* *cresc. - - f*

p *f* *p* *mf* *p*

mf *p* *mf* I *cresc. - - - - f*

MENUETTO II. (♩ = 112.)

p *pp* *mp* *p* *cresc. -*

mf III *p* II *pp*

cre - scen - do II mf pp

p mf cresc. f

Menuetto I da capo.

GIGUE. (♩. = 100.) (Allegro)

mf f mf

f III p

cre - - - scen - - - do f

mf f mf f f

III mf

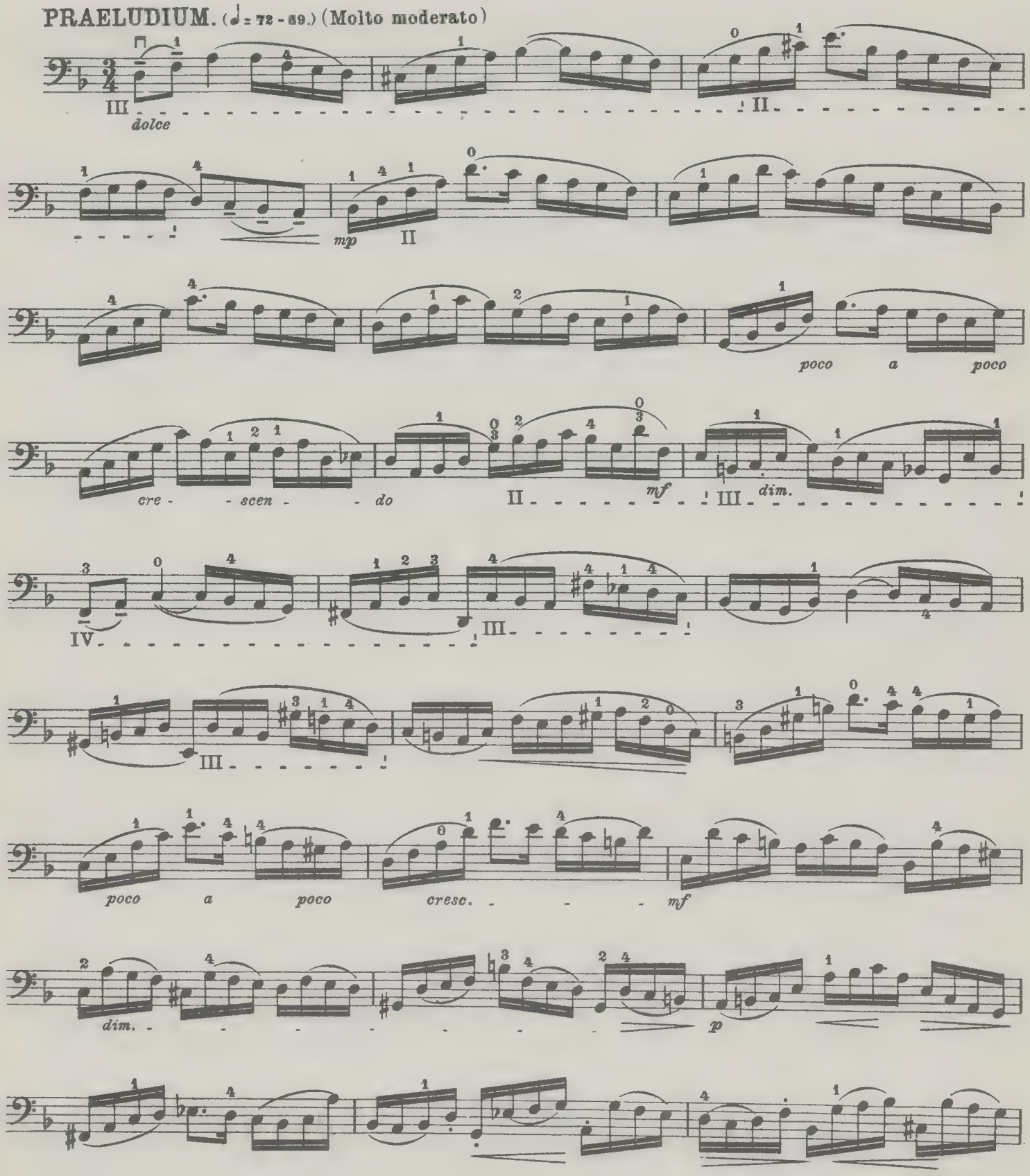
sfz sfz dim. sfz sfz p

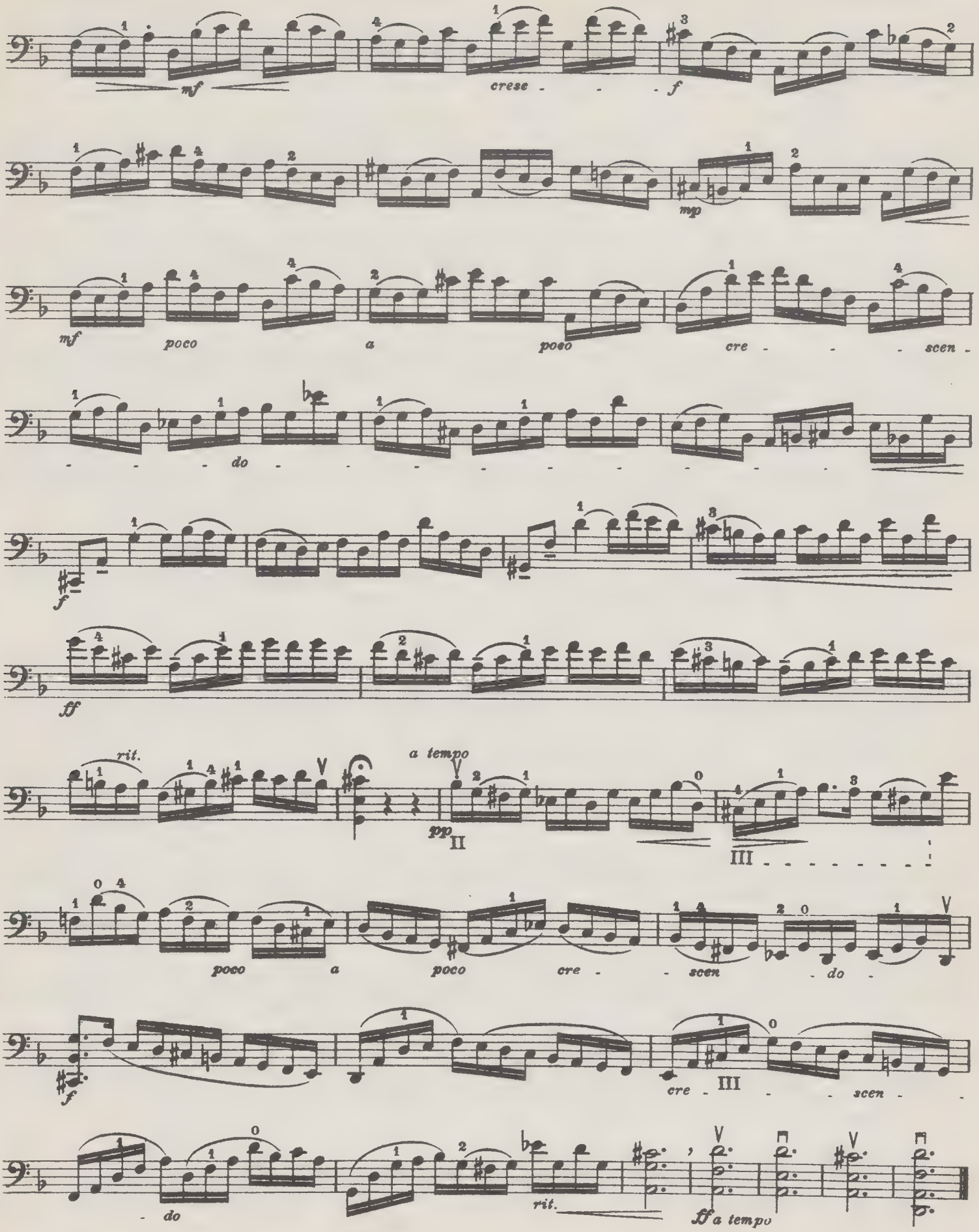
cre - II scen - - do f p cre - - -

- - - scen - - - - - do f

SUITE II.

PRAELUDIUM. (♩ = 72 - 69.) (Molto moderato)




mf
crese - - - f
mp
mf poco a poco cre - - - scen -
- - - do - - - - - - - - - -
f
ff
rit.
a tempo
pp
II
III
poco a poco cre - - scen - do -
f
cre - III - - scen - -
- do -
rit.
ff a tempo

ALLEMANDE. (♩= 88.) (Moderato)

f

fp *fp* *mf*

cre - - - - scen - - - - do *f* *poco rit.*

f

p *cresc.*

mf

cre - - - - scen - - - - do - - - - f *poco rit.* *mp* *a tempo*

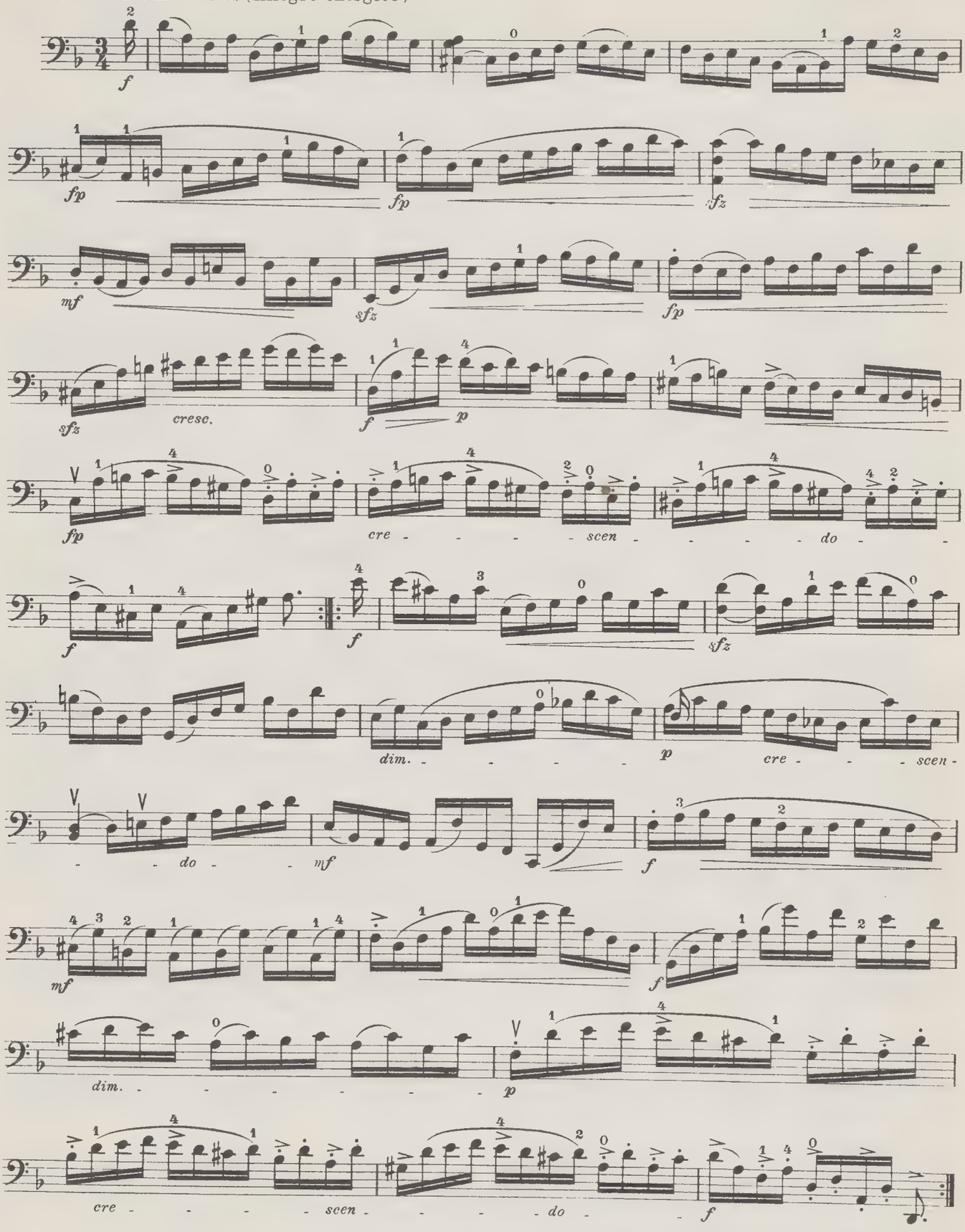
p

poco *a*

poco *cre - - - - scen - - - - do - -*

poco *a* *poco* *rit.* *f* *a tempo* *rit.*

COURANTE. (♩= 108.) (Allegro energico)



SARABANDE. (♪ = 88.) (Largo)

MENUETTO I. (♩ = 138.)

MENUETTO II. (♩ = 144.) (Grazioso)

a) Bach-Ausgabe:

Edition Peters.

mf *dim.* *p*

cresc. *mf* *Menuetto I da capo.*

GIGUE. (♩. = 69.) (Allegro.)

mp grazioso *mf*

mf *p*

cre - - - scen - - - do

mp

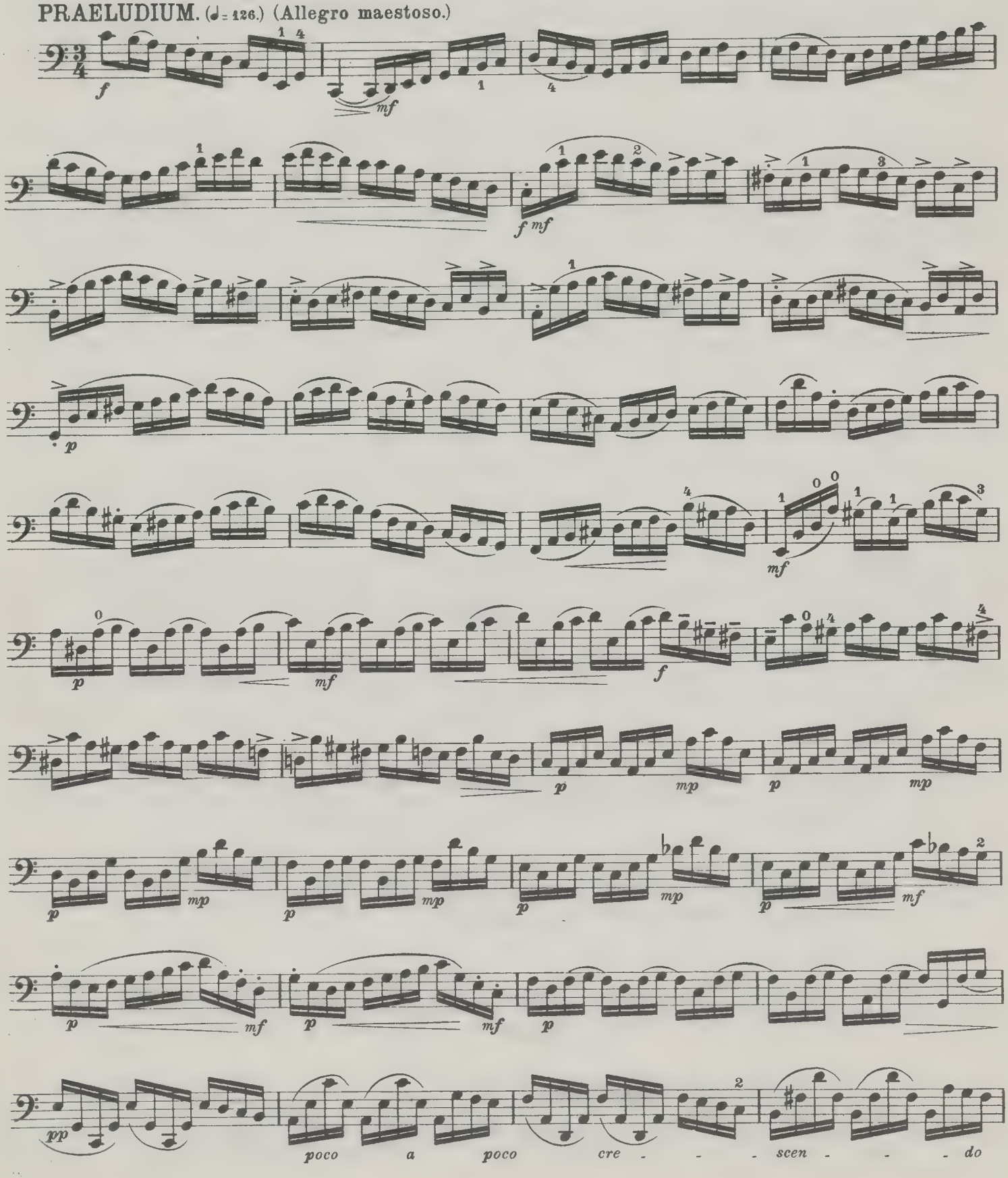
mf *p* *mf* *p*

cre - - - scen - - - do *f*

ff

SUITE III.

PRAELUDIUM. (♩= 126.) **(Allegro maestoso.)**



mf *f*

ff

pp *mf*

p *mf p*

mf p *sempre piano*

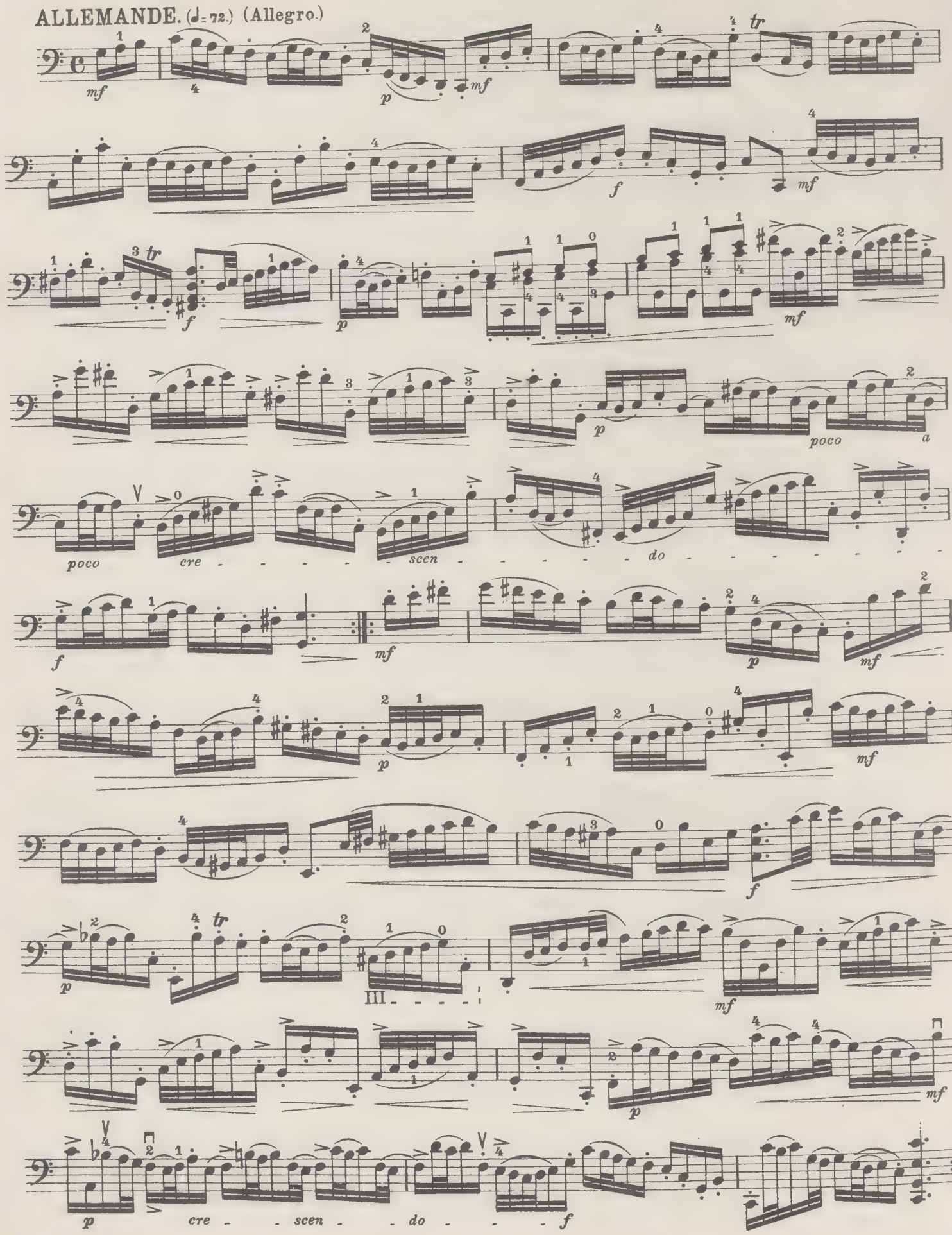
pp *mf*

cre - - - - - - - - scen - - - - - - - - do

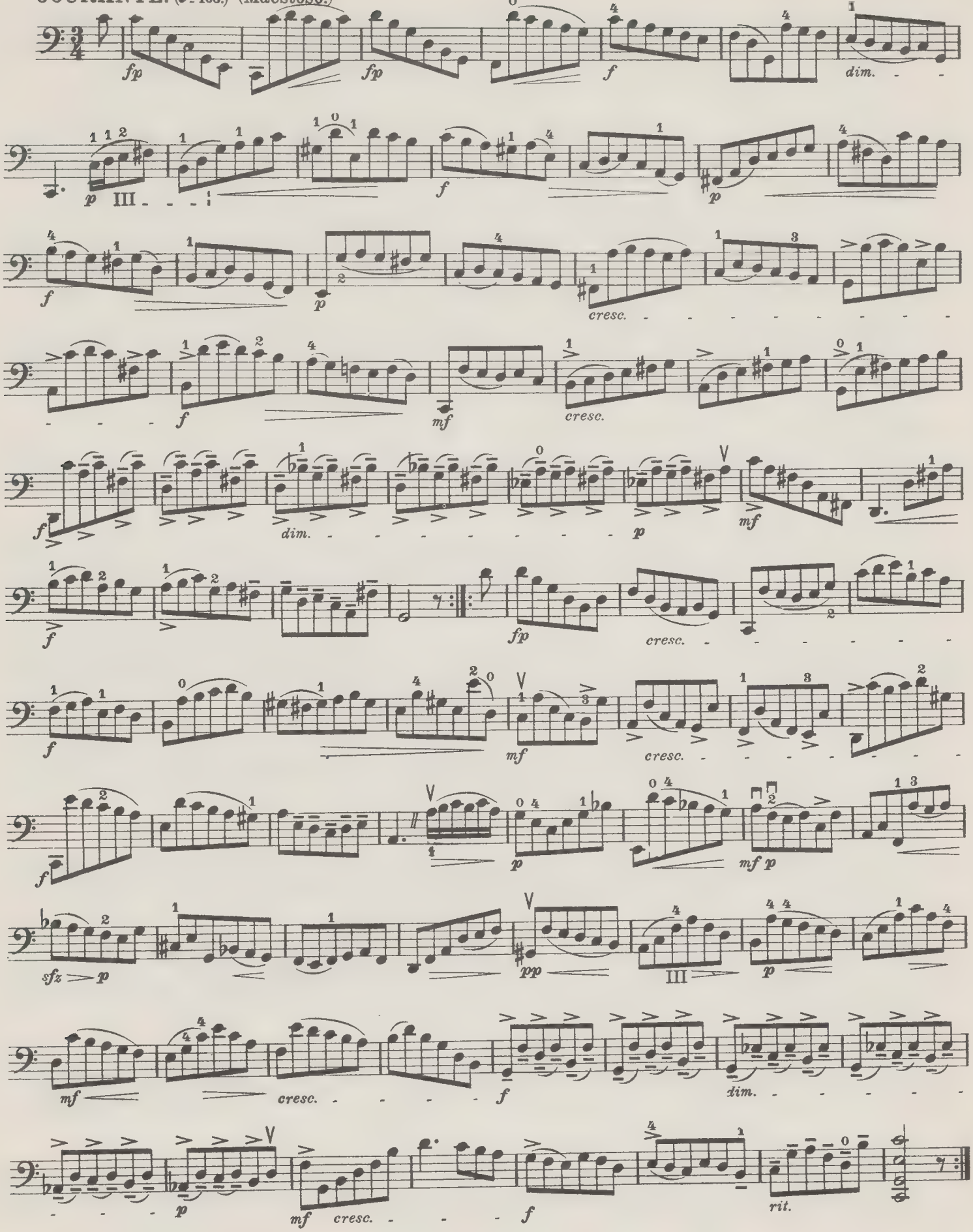
f *ff* *f*

ff *f* *ff* *mf* *ff* *p* *ff* *pesante*

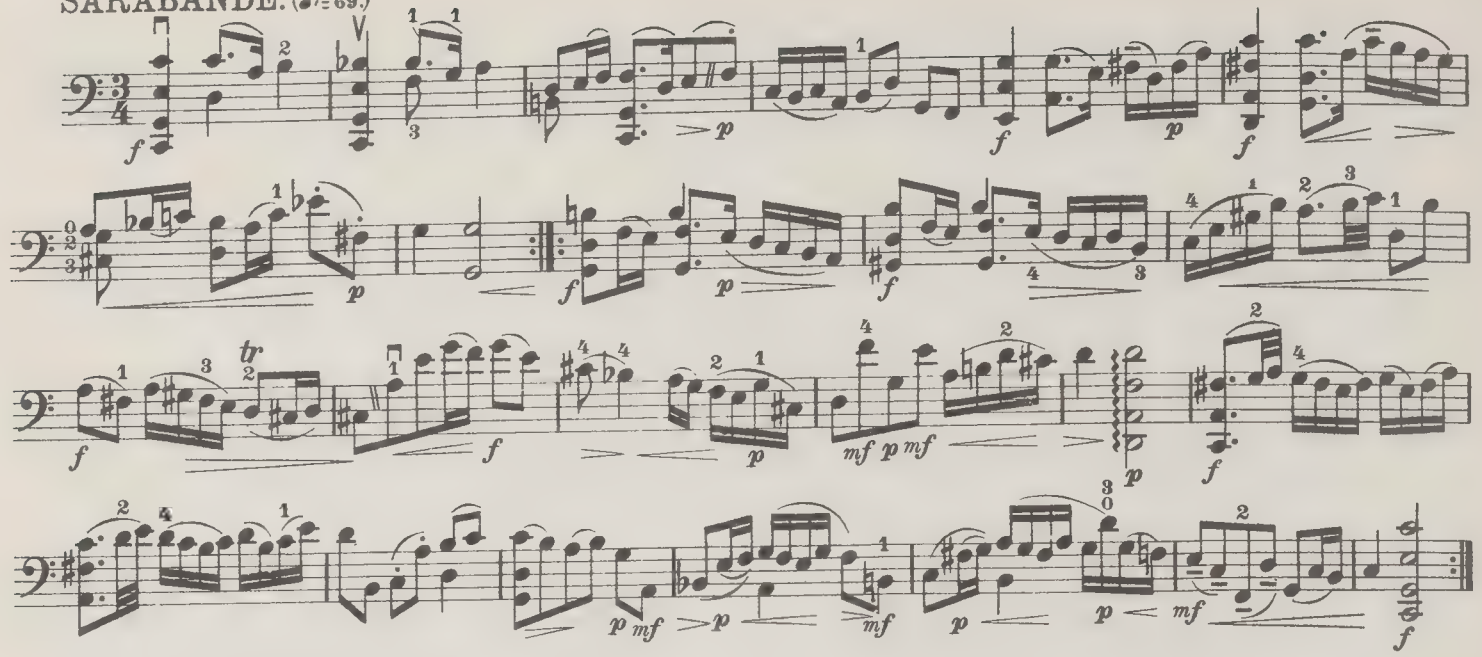
ALLEMANDE. (♩= 72.) (Allegro.)



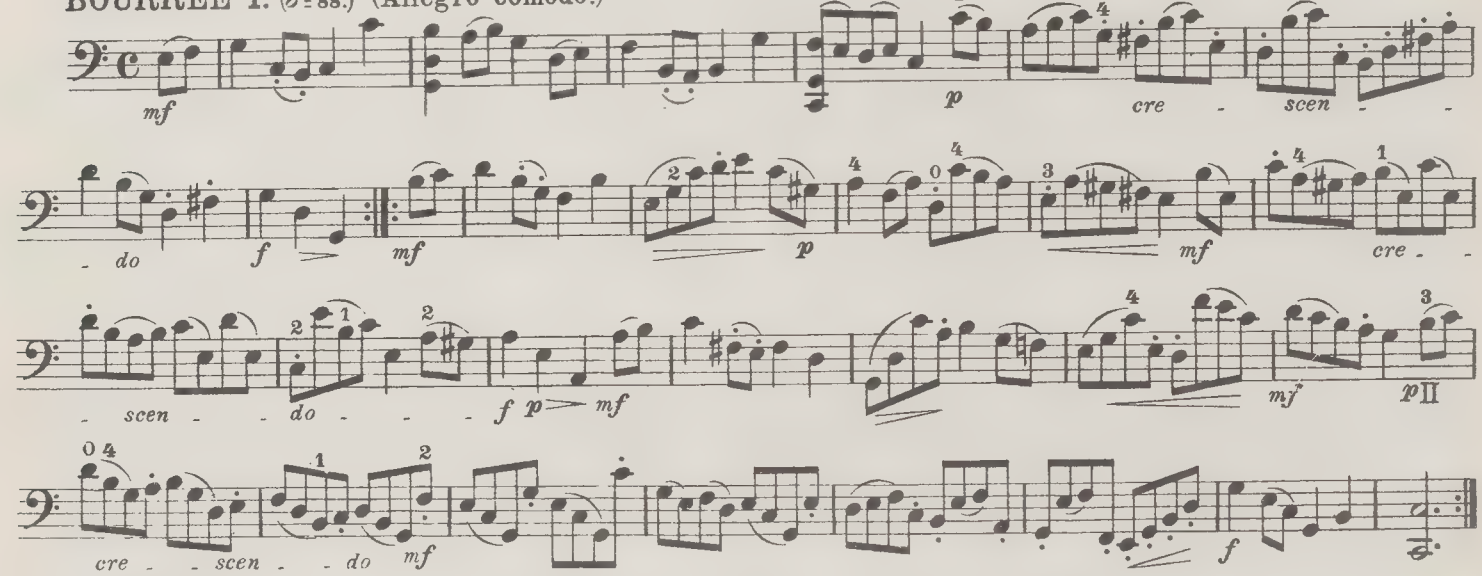
COURANTE. (♩= 168.) (Maestoso.)



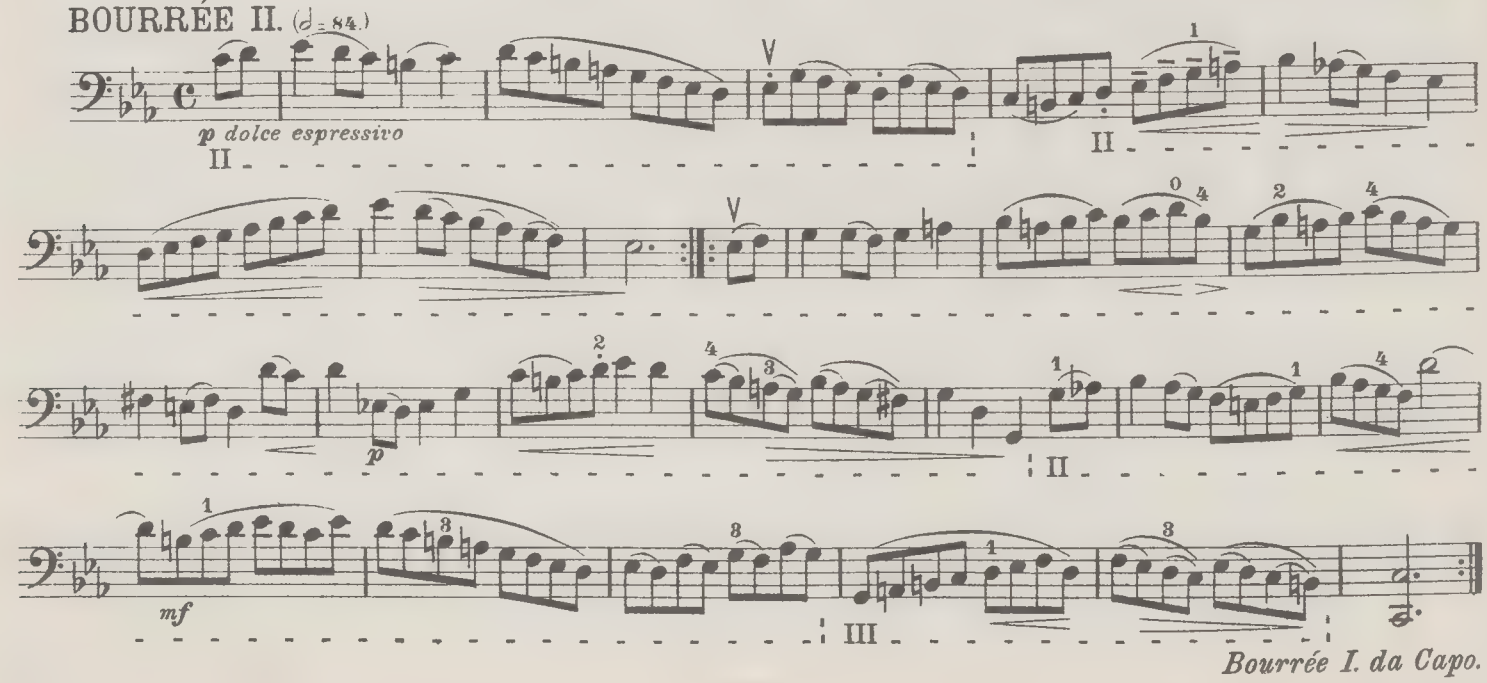
SARABANDE. (♪ = 69.)



BOURRÉE I. (♩ = 88.) (Allegro comodo.)

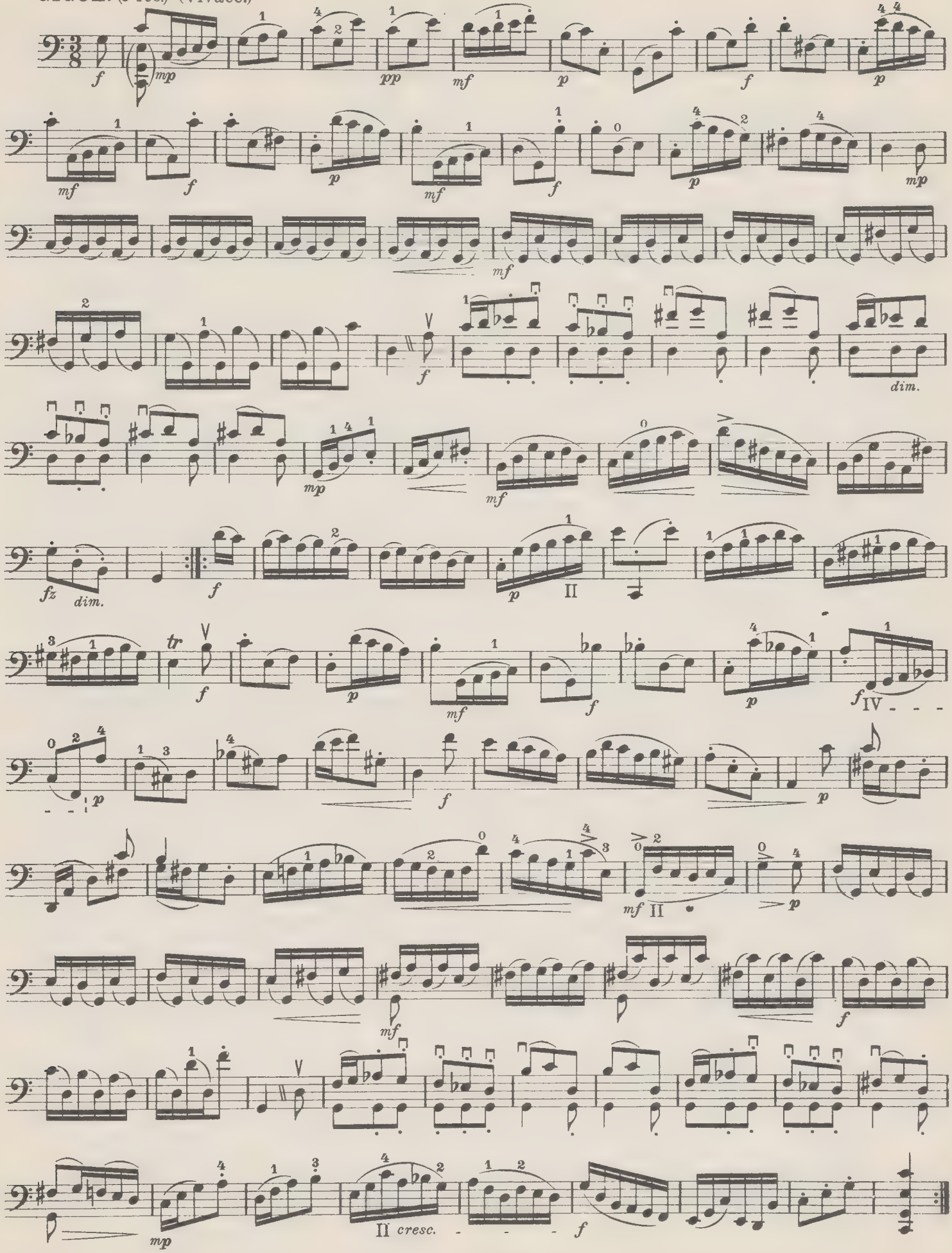


BOURRÉE II. (♩ = 84.)



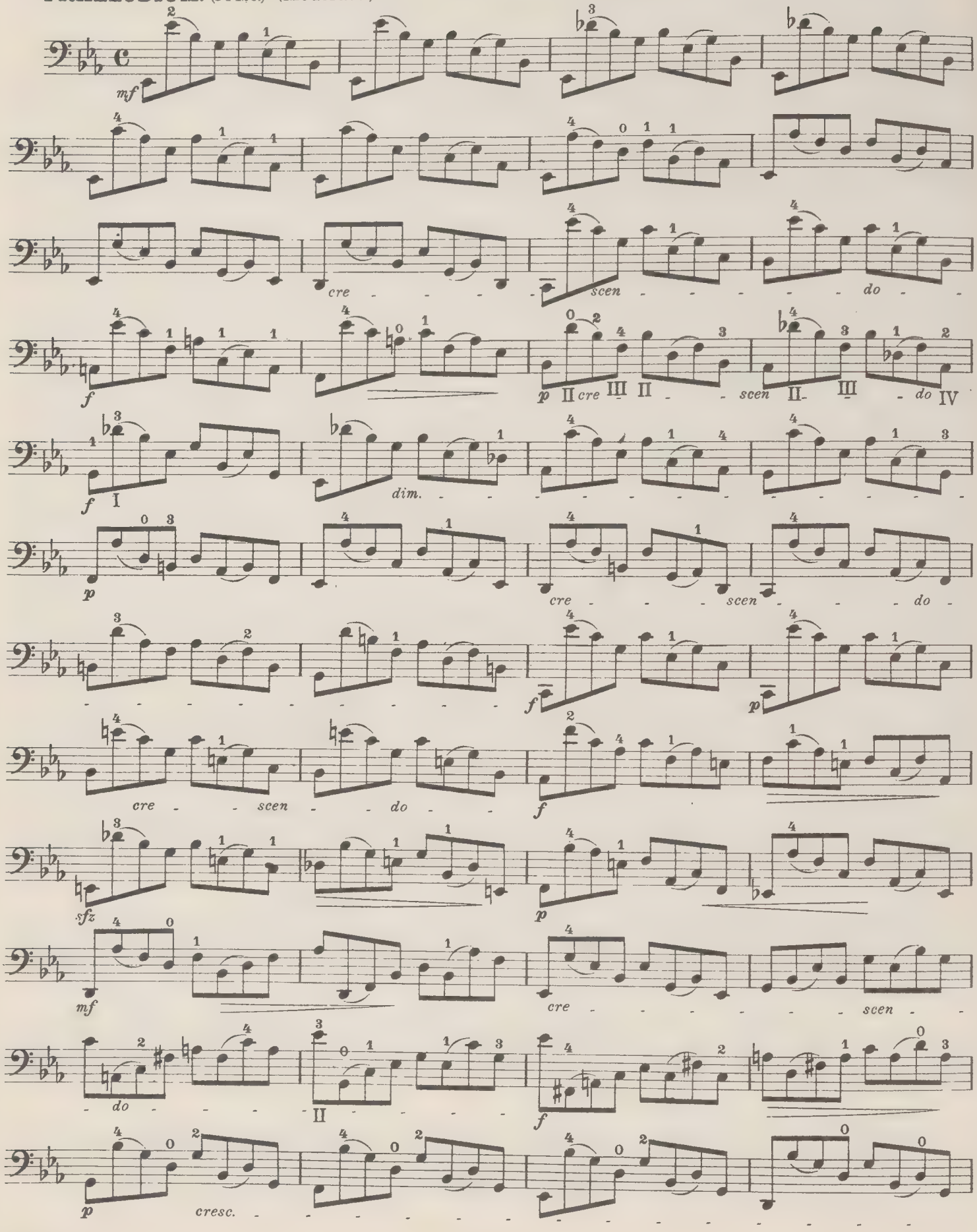
Bourrée I. da Capo.

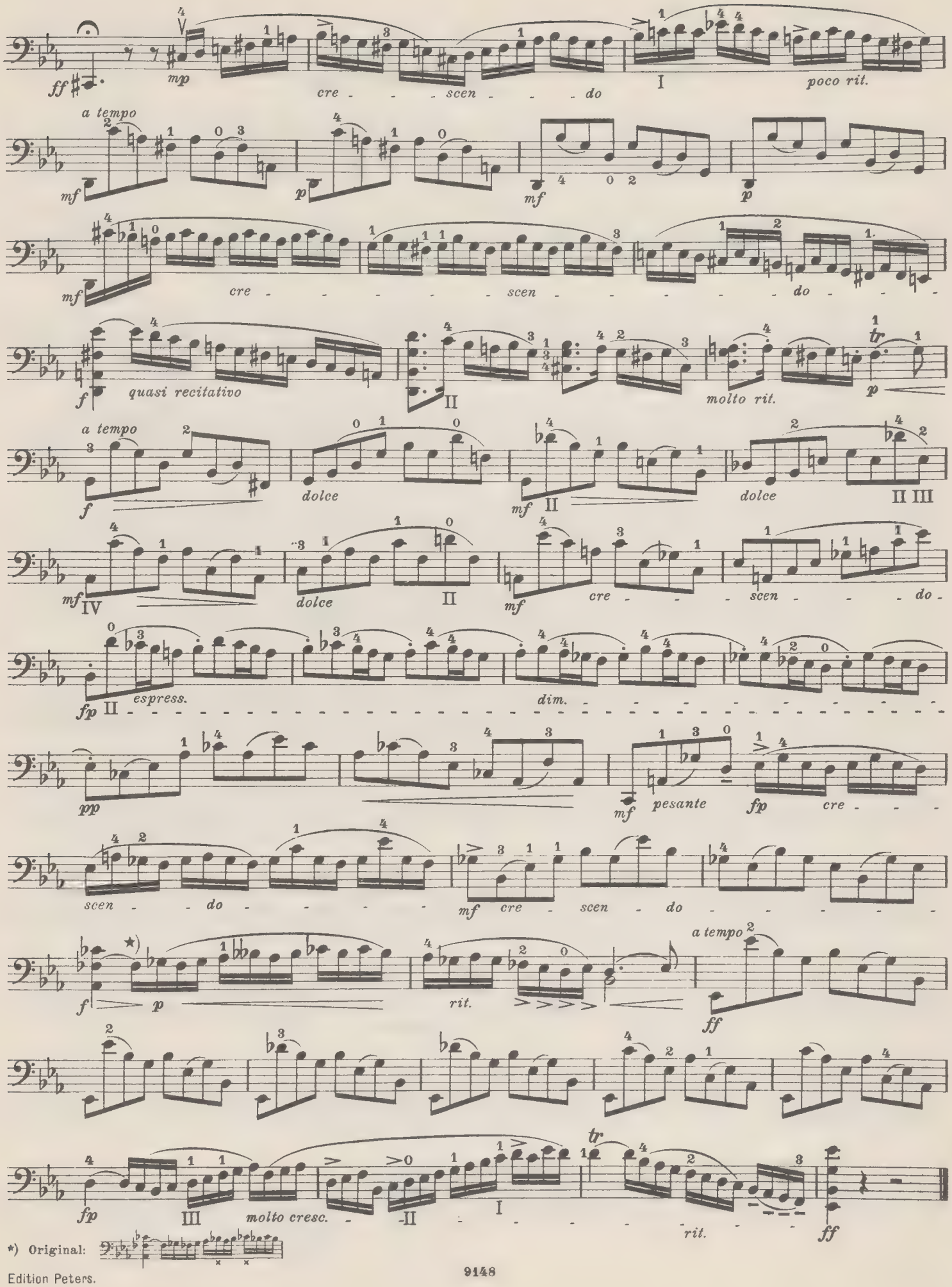
GIGUE. (♩.= 96.) (Vivace.)



SUITE IV.

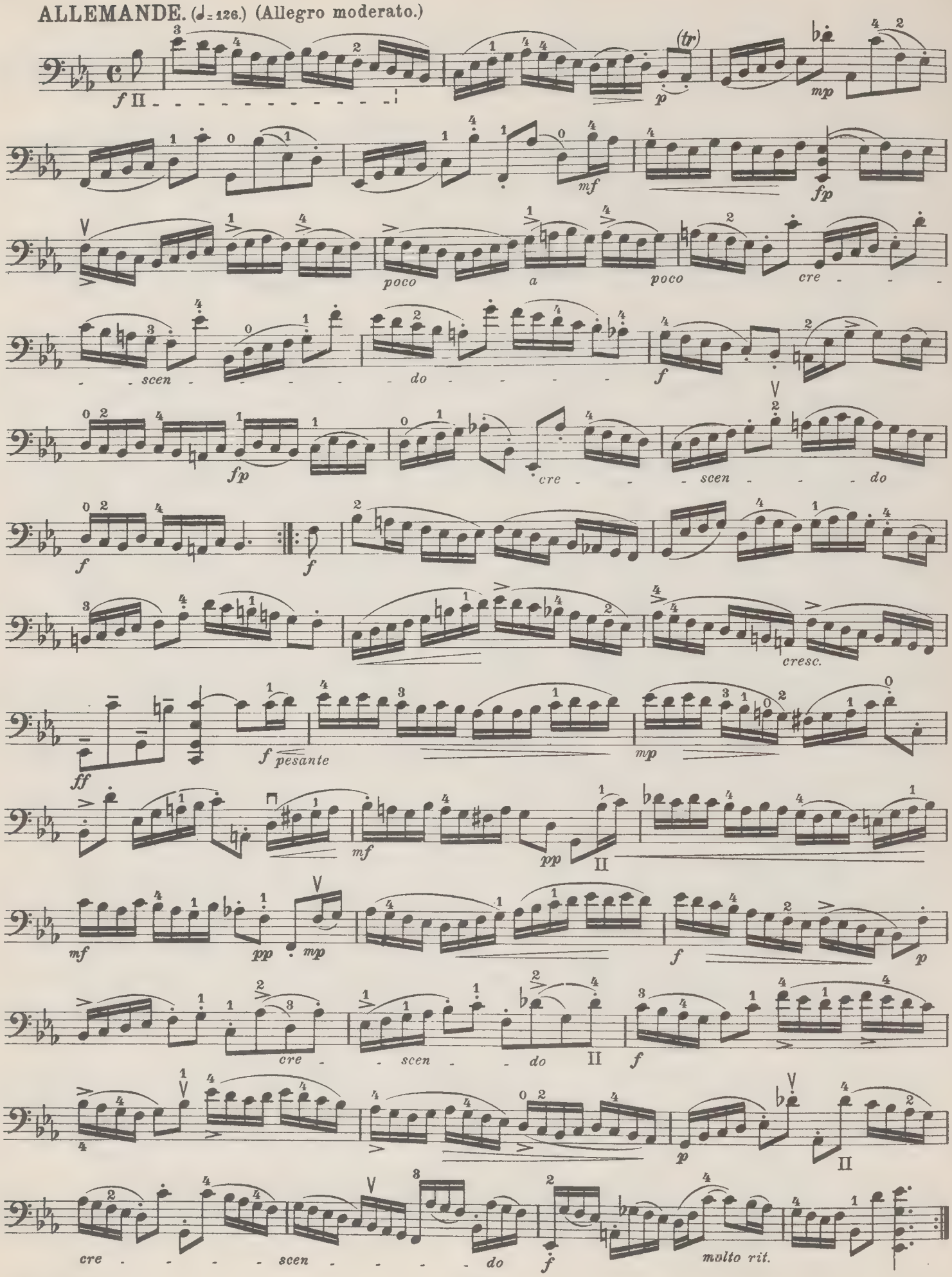
PRAELUDIUM. (♩= 126.) **(Moderato.)**




ff
mp
cre - - scen - - do
I
poco rit.
a tempo
mf
p
mf
p
mf
cre - - - - - scen - - - - - do - - -
f
quasi recitativo
II
molto rit.
tr
p
a tempo
f
dolce
mf
II
dolce
II III
mf
IV
dolce
II
mf
cre - - - scen - - - do -
fp
II
espress.
dim.
pp
mf
pesante
fp
cre - - -
scen - - do - - - - -
mf
cre - scen - do - - - - - -
f
p
rit.
a tempo
ff
fp
III
molto cresc.
II
I
tr
rit.
ff

*) Original:

ALLEMANDE. (♩= 126.) (Allegro moderato.)



COURANTE. (♩= 132.) (Maestoso.)

f III

poco a poco cresc.

mf

mf

poco a poco cresc.

f

ff

f

mf

f

mf

tr

tr

f *poco*

a)

a

poco

dim.

pp

f

p

f

p

f

II

I

fp

poco a poco cresc.

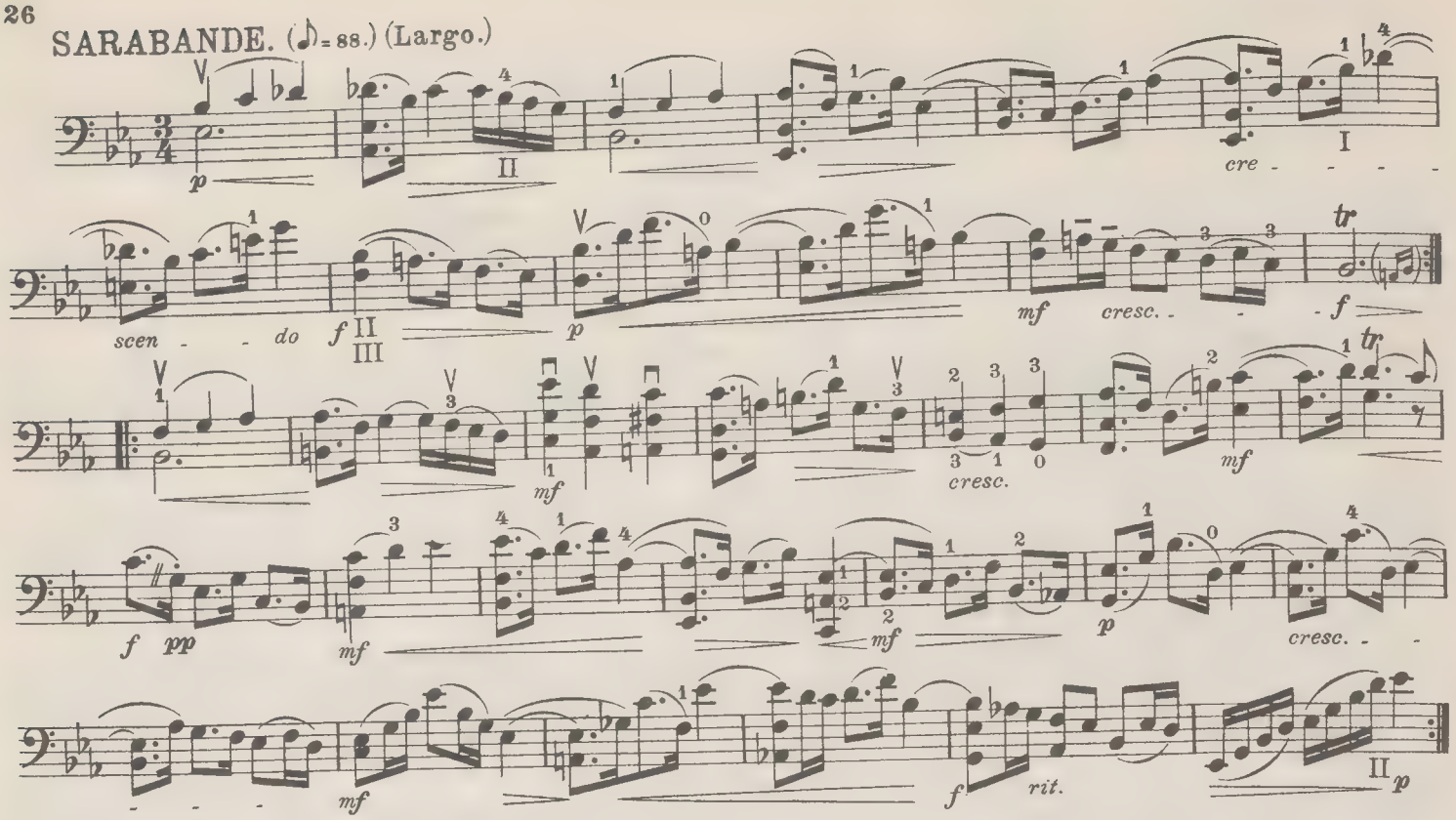
f

ff

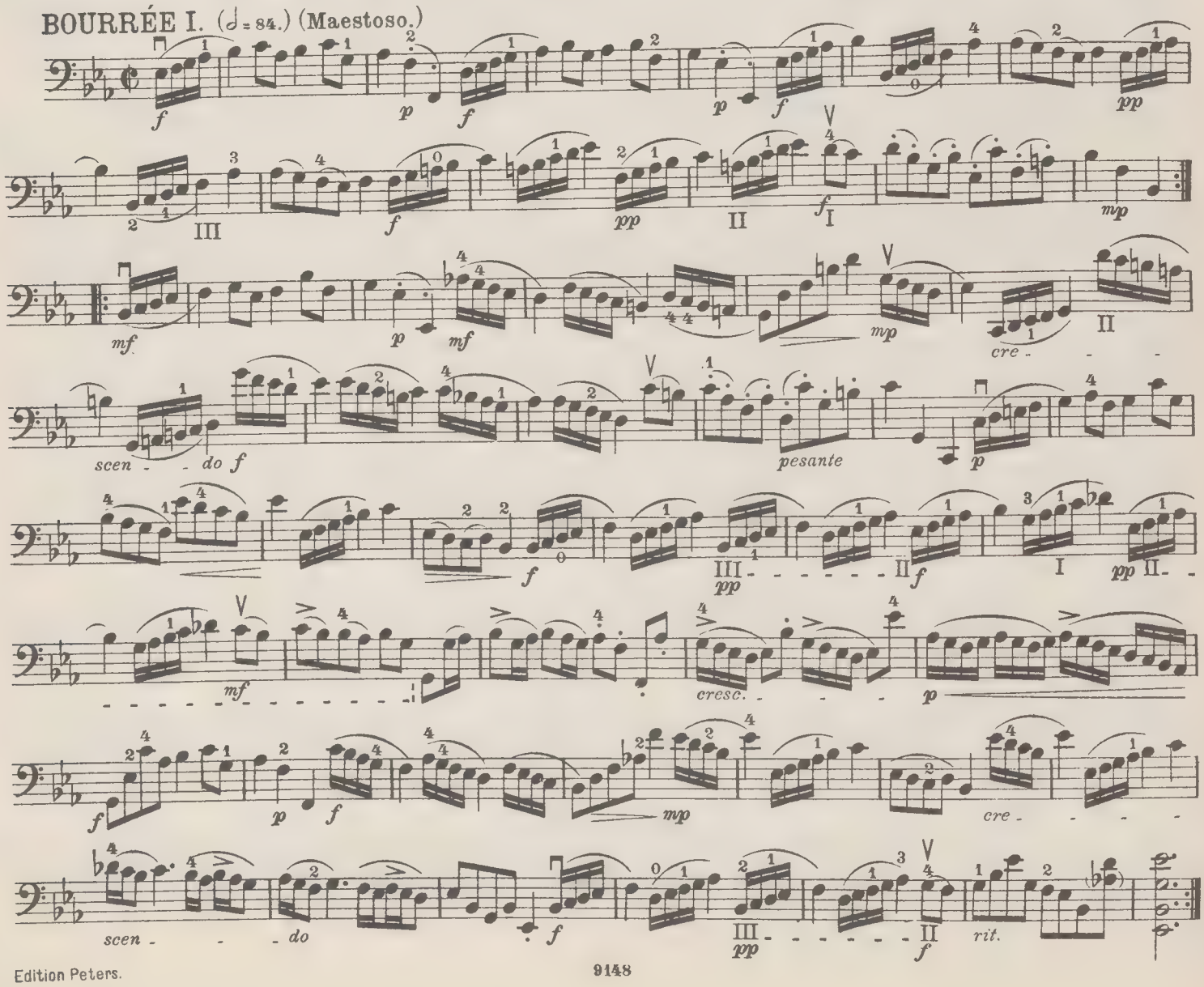
a) Original: Edition Peters.

Bachausgabe wie oben.

SARABANDE. (♪ = 88.) (Largo.)



BOURRÉE I. (𝅗𝅥 = 84.) (Maestoso.)



BOURRÉE II. (♩ = 76.)

pp (la 2a volta un poco più espressivo)

pp

Bourrée I da Capo.

GIGUE. (♩. = 184.) (Vivace.)

pp *cre - - - - - scen - - - - - do* *mf*

mp *pp* *poco* *a*

poco *cre - - - - - scen - - - - - do - - - -*

mf *p* *mf* *pp*

cre - - - - - scen - - - - - do - - - - - *mf* *pp*

cre - - - - - scen - - - - - do

mf *fp* *fp*

cresc. *f* *pesante*

SUITE V.

Die *A*-Saite ist nach *G* herunter zu stimmen, sodass alle Noten von der fünften Linie aufwärts einen Ton tiefer klingen, als sie notiert sind. Da aber die herabgestimmte *A* Saite die Sonorität des Instrumentes beeinträchtigt, hat es der Herausgeber unternommen hier auch eine spielbare Notierung in normaler Stimmung zu geben.

Tune the A-string down to G so that all the notes, from the fifth line upwards shall sound one tone lower than they are written. As however the lowered A-string affects the sonority of the instrument, the editor has here introduced a different notation in the normal pitch, and easy to play.

PRAELUDIUM: (♩= 50.) (Largo.)

Notierung für nach G heruntergestimmter A-Saite: *Notation for the A-string tuned down to G:*

Notierung in normaler Stimmung: *Notation in normal pitch:*

a) *b)* *f* *p cresc.* *espressivo* *tr* *p* *f* IV *pp* *espress.* *mf* *cresc.* II III II *poco a poco accelerando* *rit.* *pesante*

(♪= 176.) (Allegro moderato.)

f *pp* III II

a) Original: *b)* Original:

poco cre

scen.

do mf

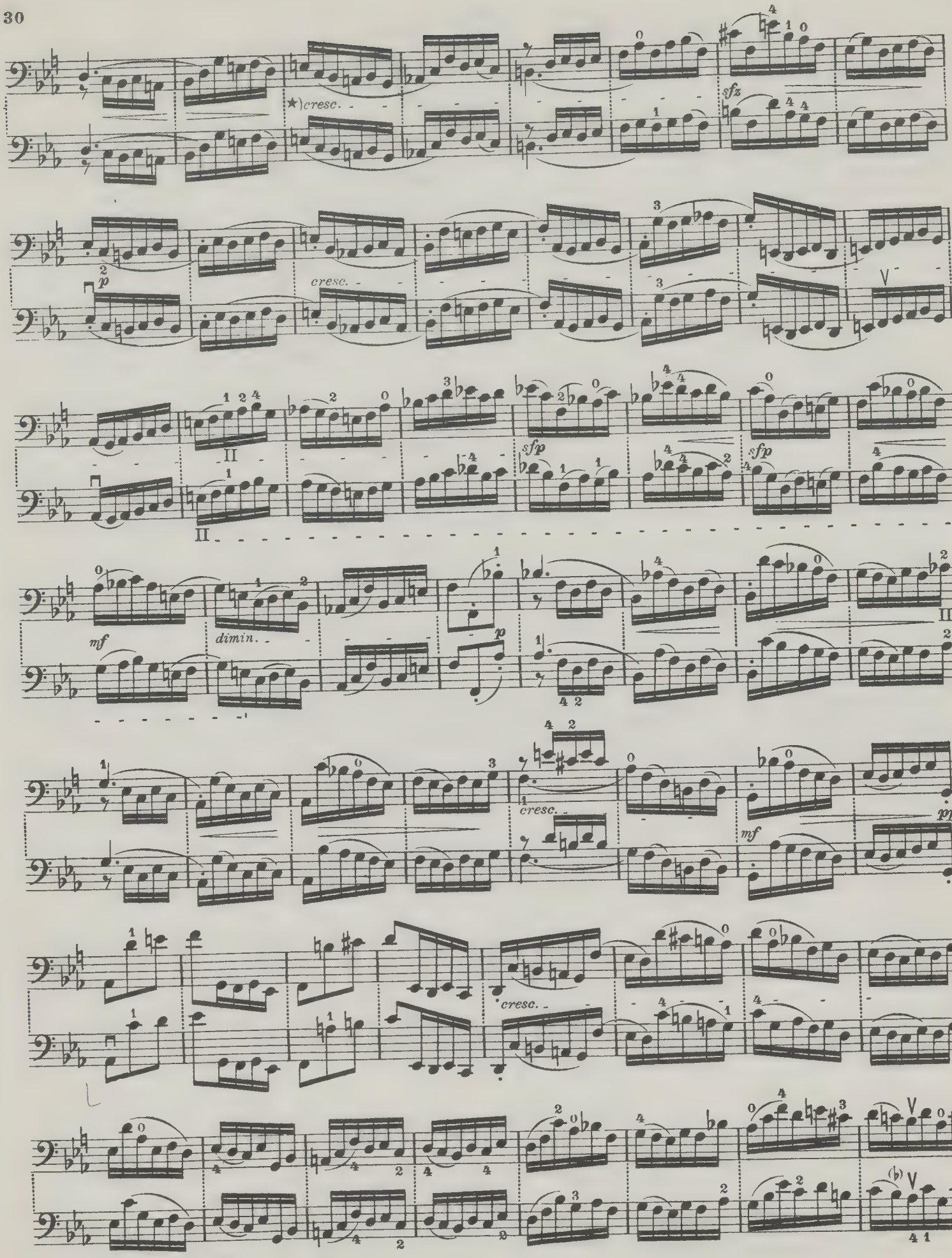
sfz sfz sempre cresc.

II III II

f.

cresc. ff

dimin. p p



★) Bach-Ausgabe:

f *dimin.* *p* *cresc.*

f

tr *tr* *fp*

II

poco a poco cresc.

IV III IV III

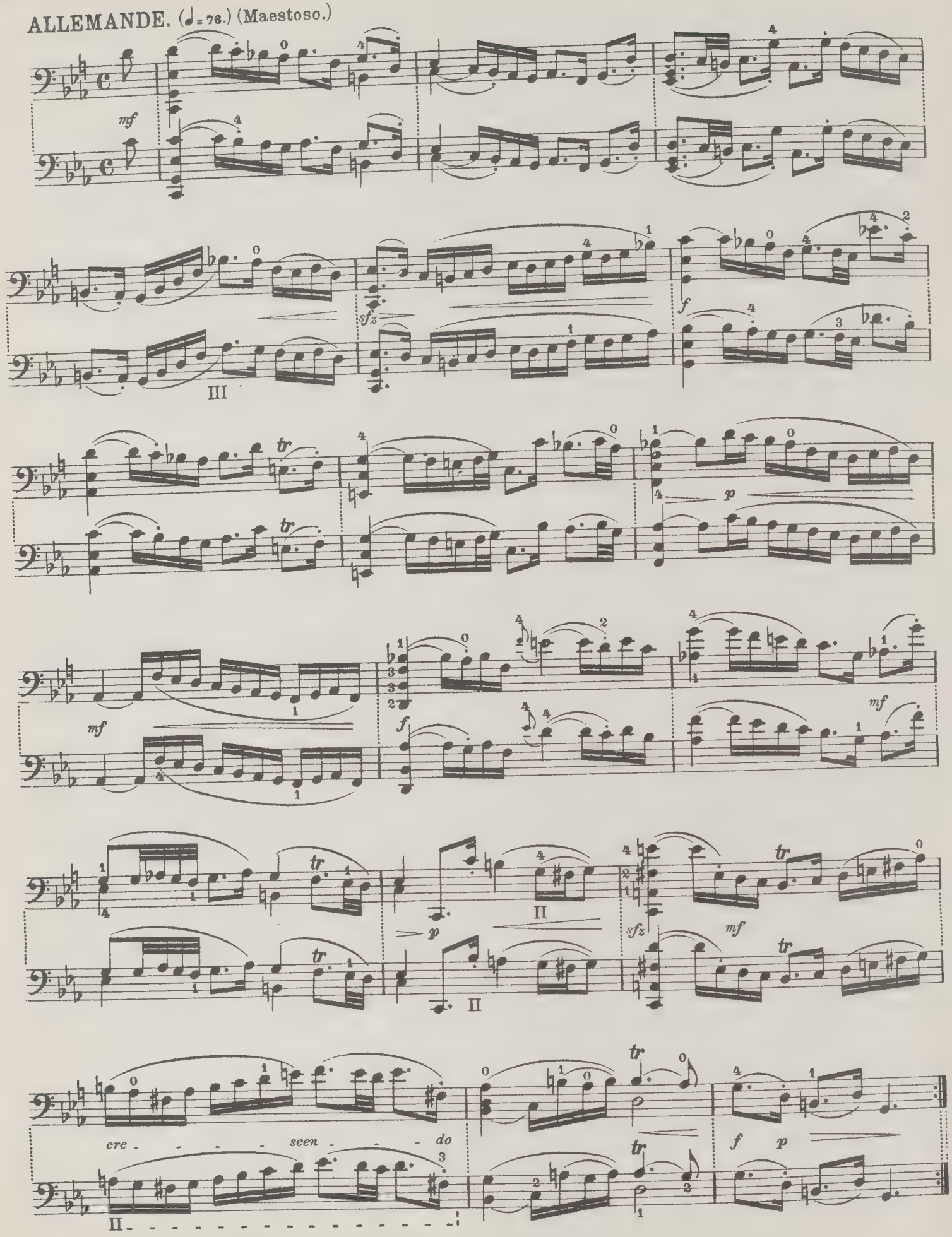
(b)

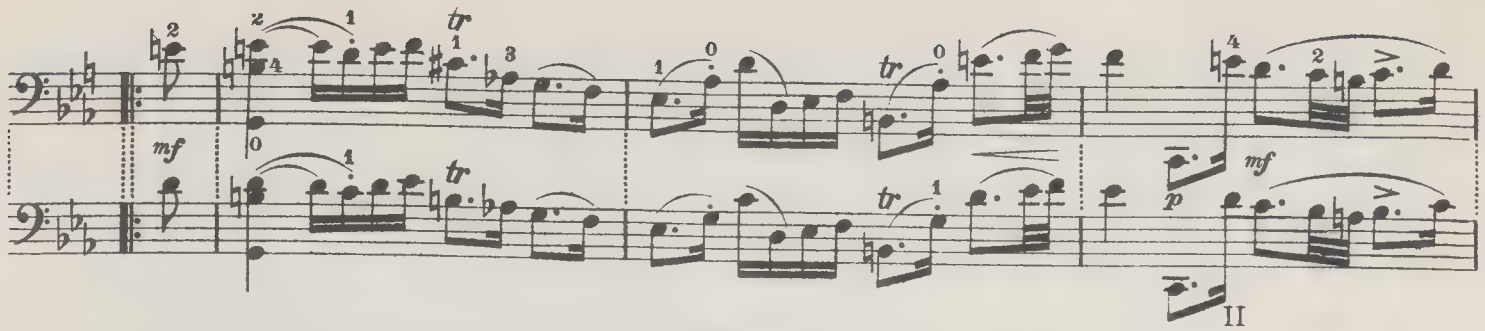
III III

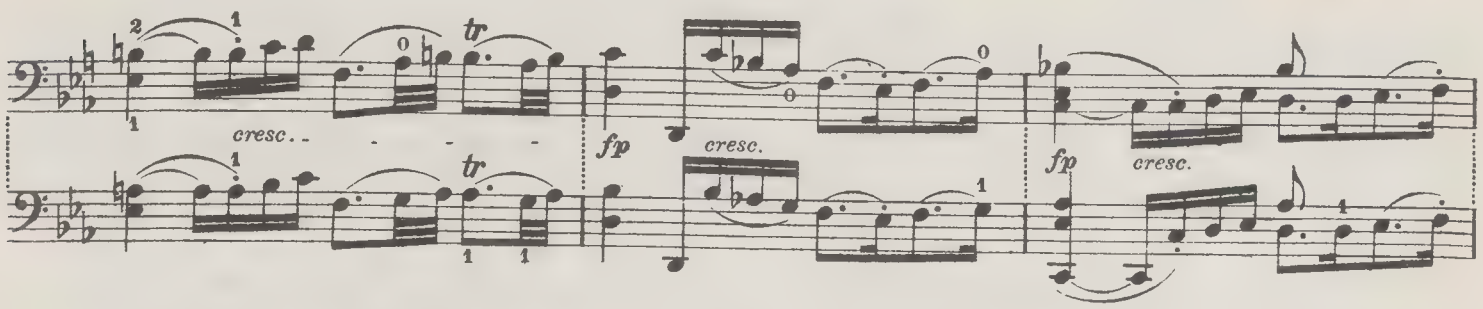
ff *sfz*

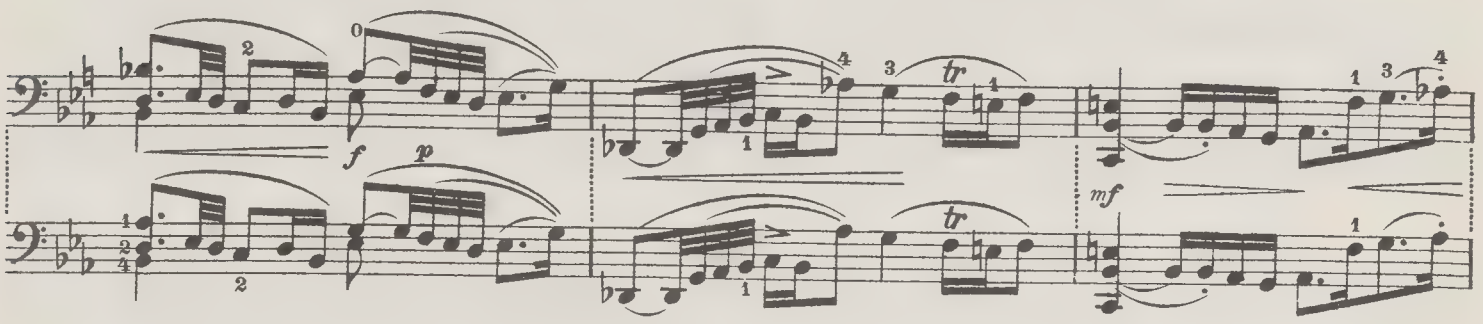
mf cresc. *ff* *rit.*

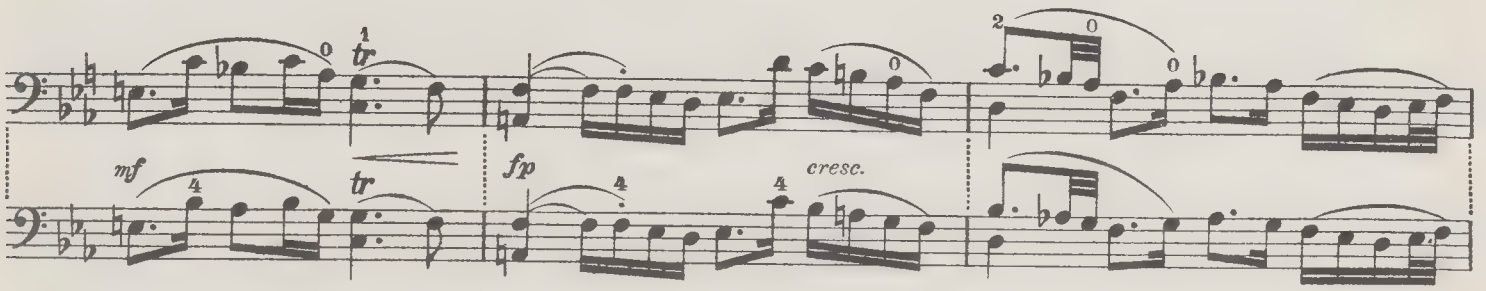
ALLEMANDE. (♩= 76.) (Maestoso.)

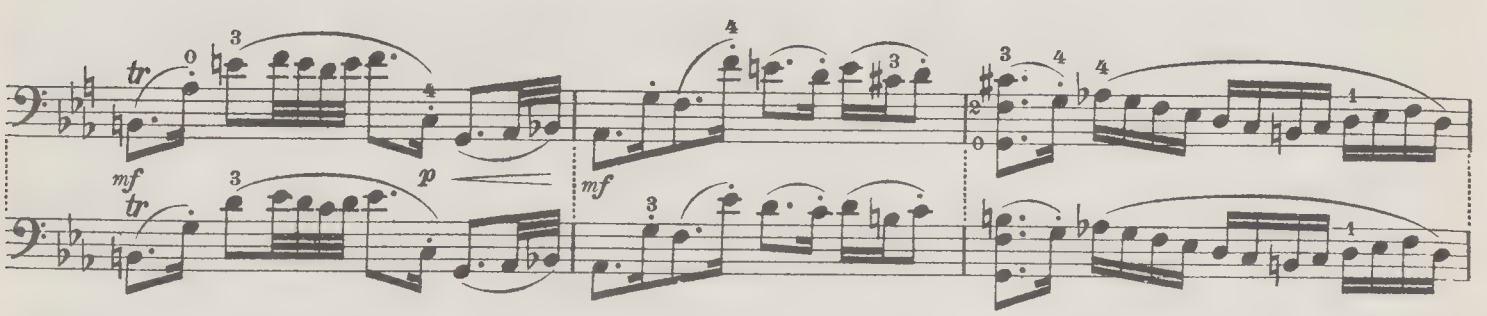


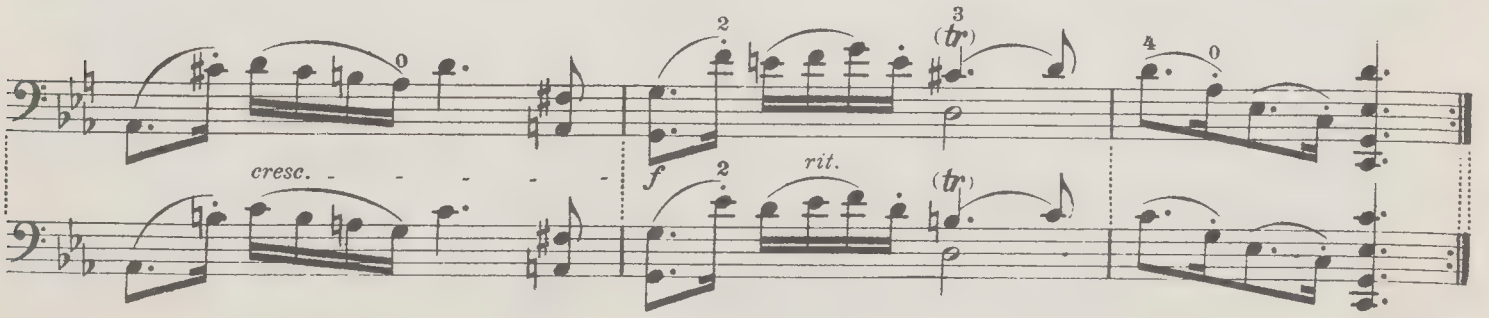

mf
tr
II
mf
p

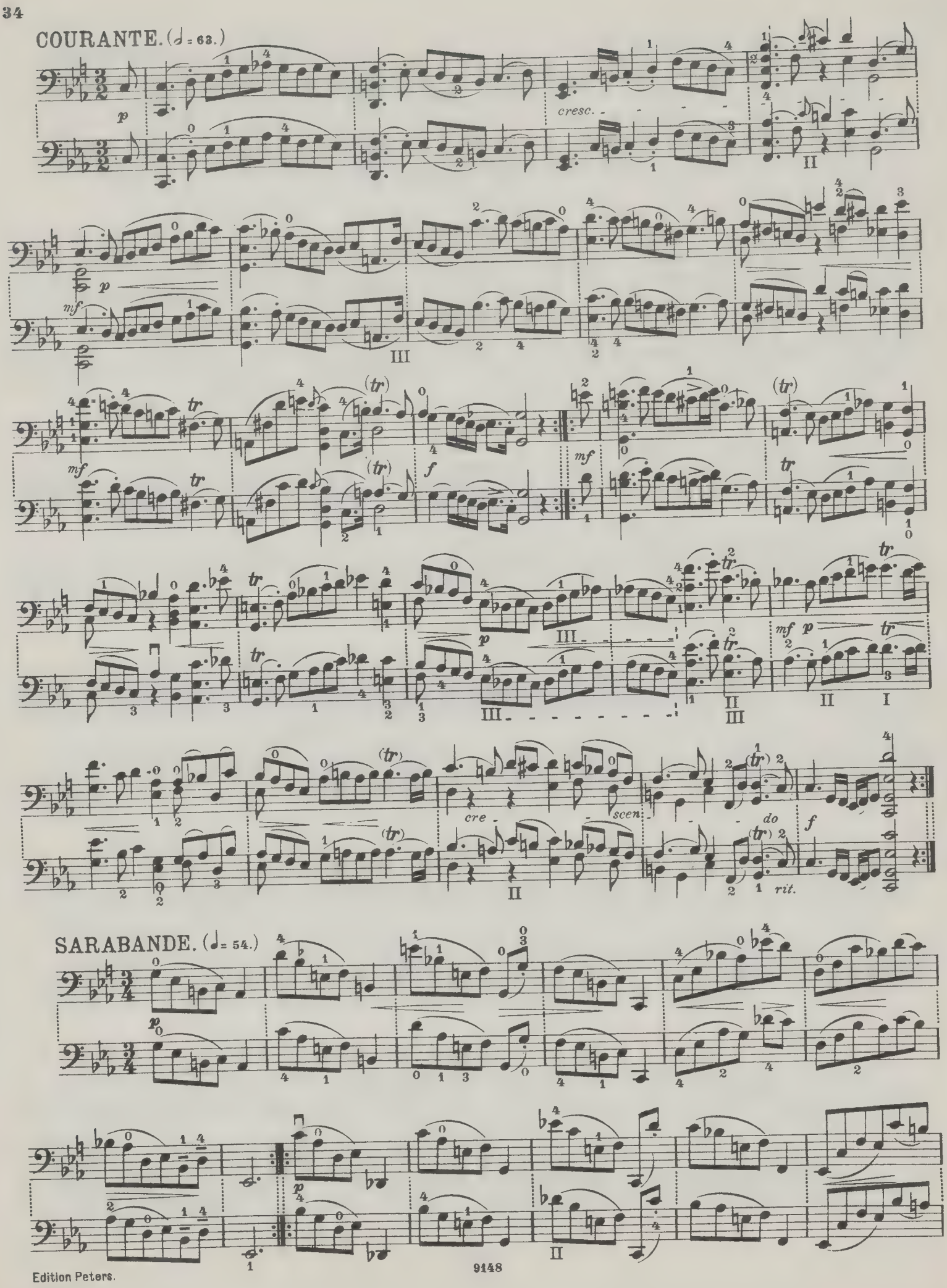

cresc.
fp
cresc.
fp
cresc.


f
p
mf


mf
tr
fp
cresc.


tr
mf
tr
p
mf


cresc.
f
rit.


COURANTE. (𝅗𝅥 = 63.)

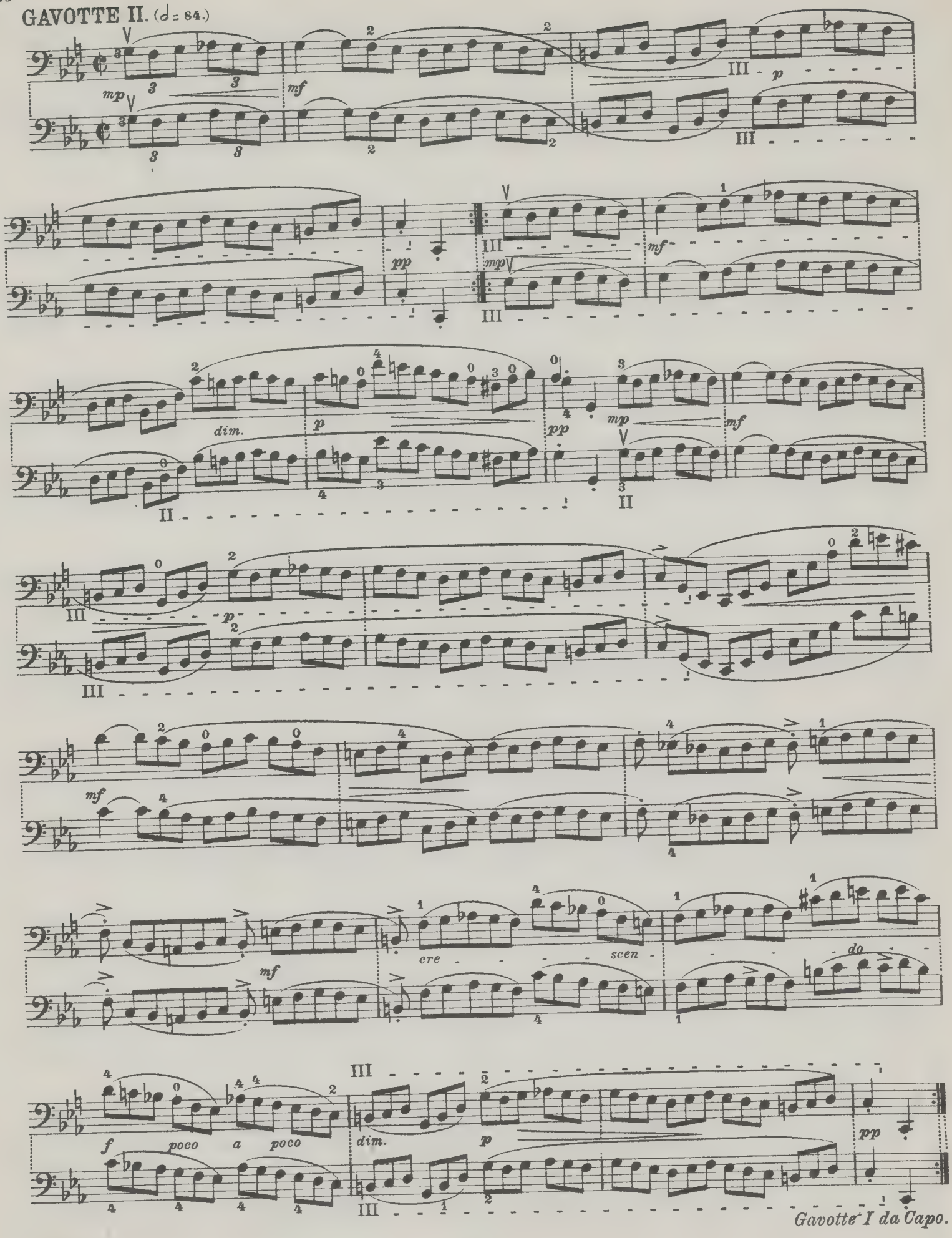
SARABANDE. (♩ = 54.)

cresc.

GAVOTTE I. (♩ = 76.)

poco a poco cre - scen - do

GAVOTTE II. (𝅗𝅥 = 84.)



Gavotte I da Capo.

GIGUE. (♩. = 84.)

p *leggiero* *cresc.*

III

f

mf *p* *mf*

cresc. *f* *p* *mp*

p *mp* *p* *cre* *scen*

II

do

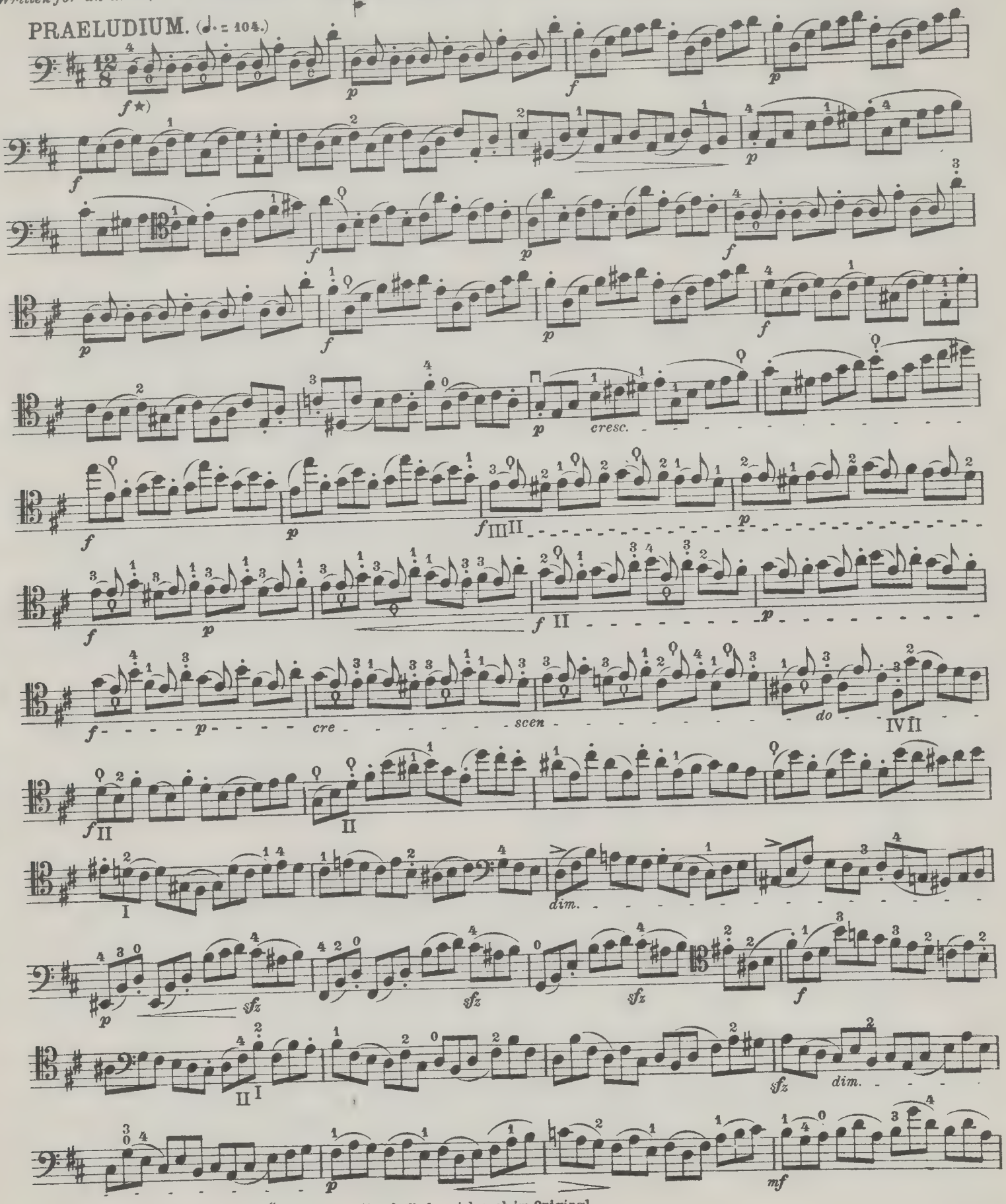
f

I

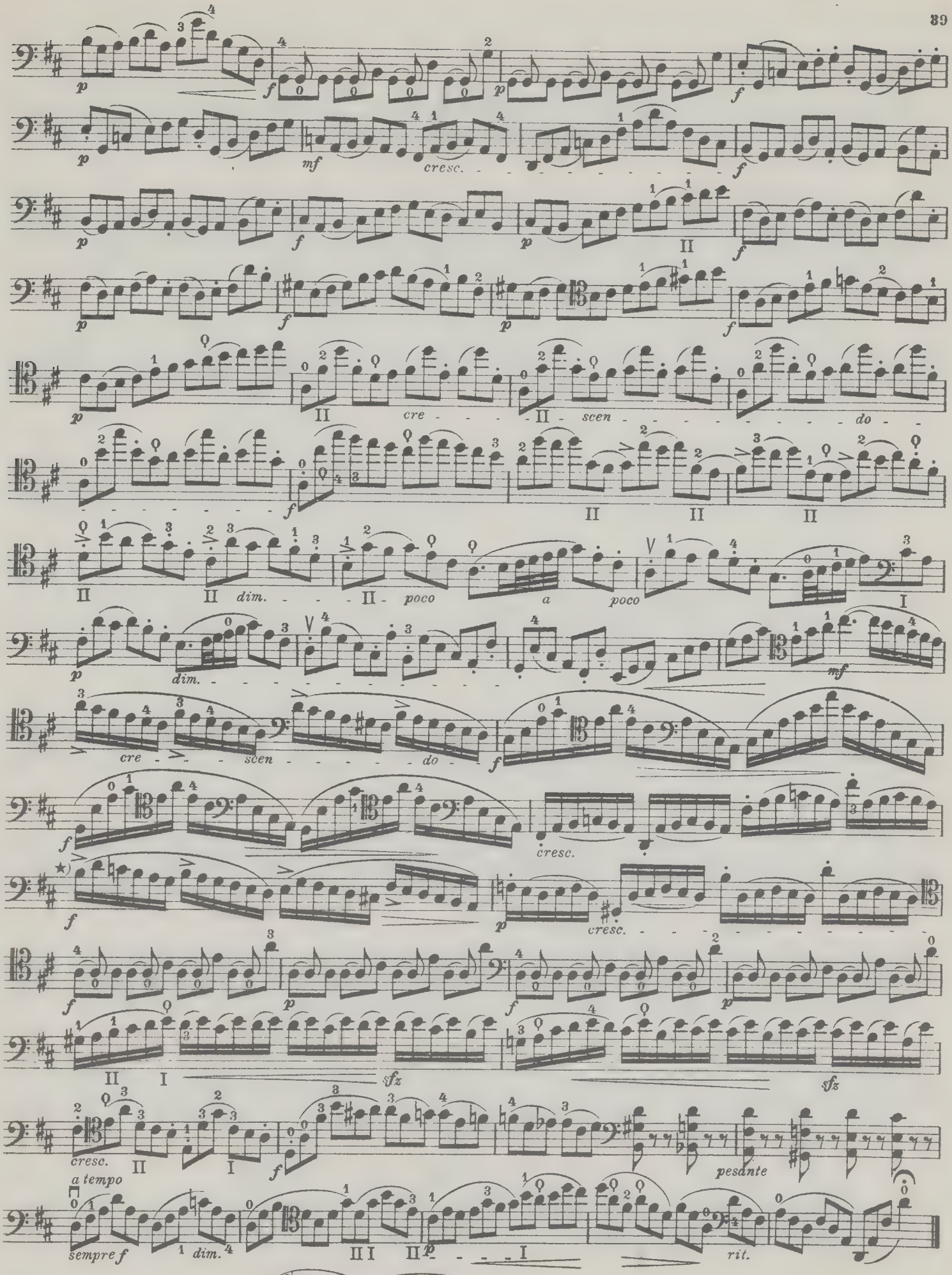
poco rit.

SUITE VI.

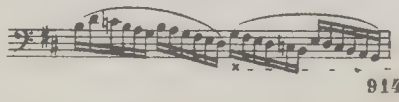
Für ein Instrument mit 5 Saiten geschrieben: (nach der „Bach-Ausgabe" für die von J. S. Bach erfundene „Viola pomposa").
Written for an instrument with 5 strings: *(according to the "Bach-Ausgabe" for the "Viola pomposa" invented by J. S. Bach).*


PRAELUDIUM. (♩. = 104.)

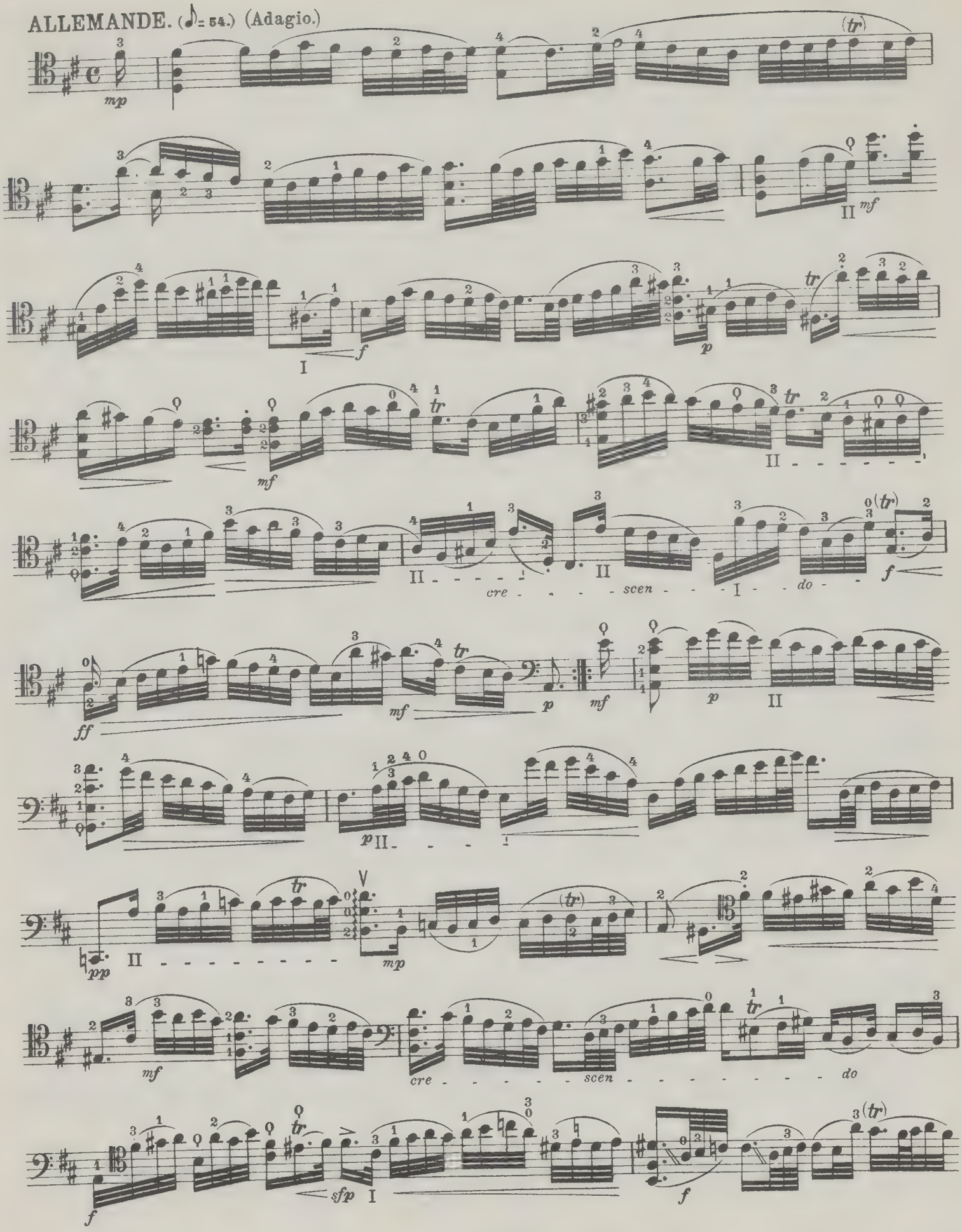
*) Die „piano-und forte-Bezeichnungen" der ersten Zeilen befinden sich auch im Original.
The signs for "piano and forte" in the first lines are also contained in the original.

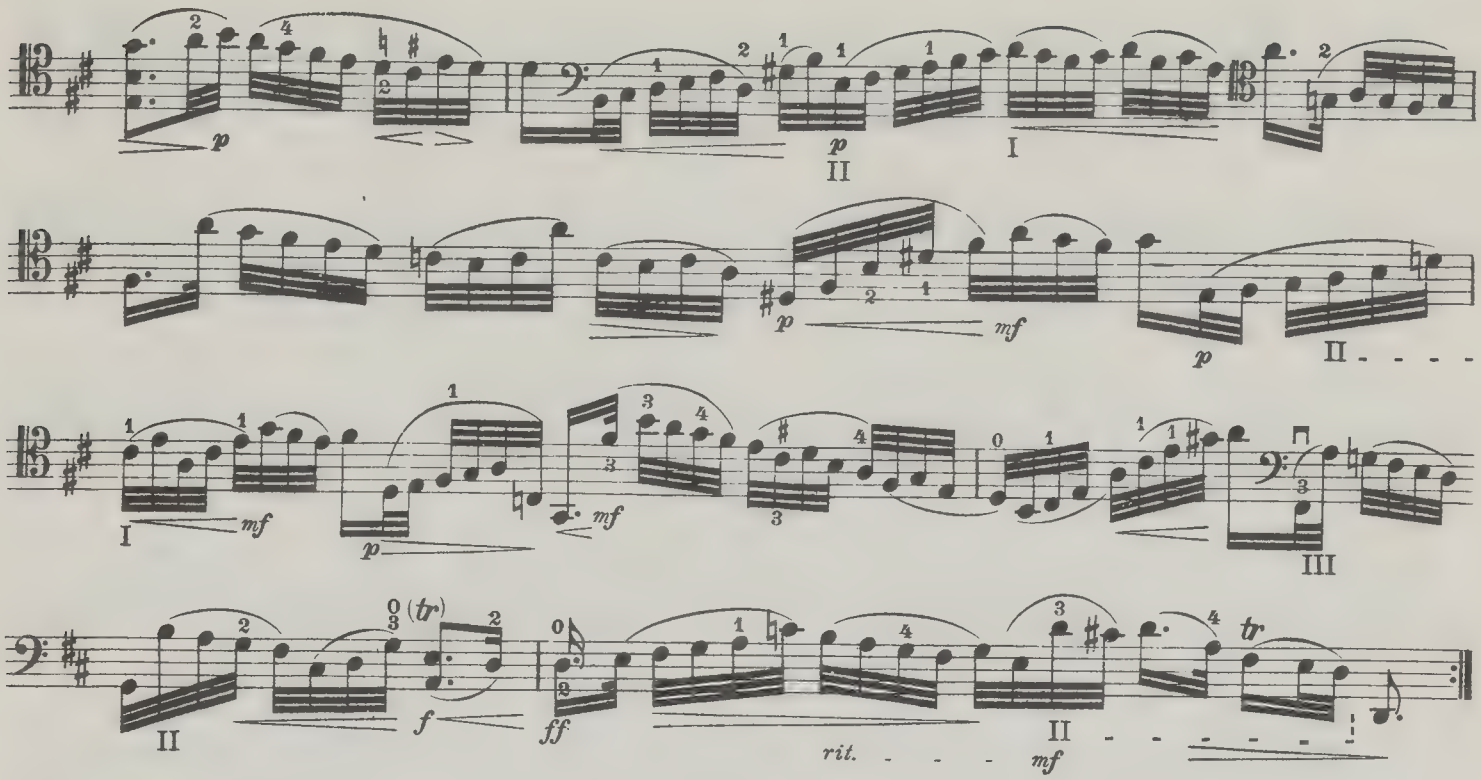


*) Dotzauer und Grützmacher:

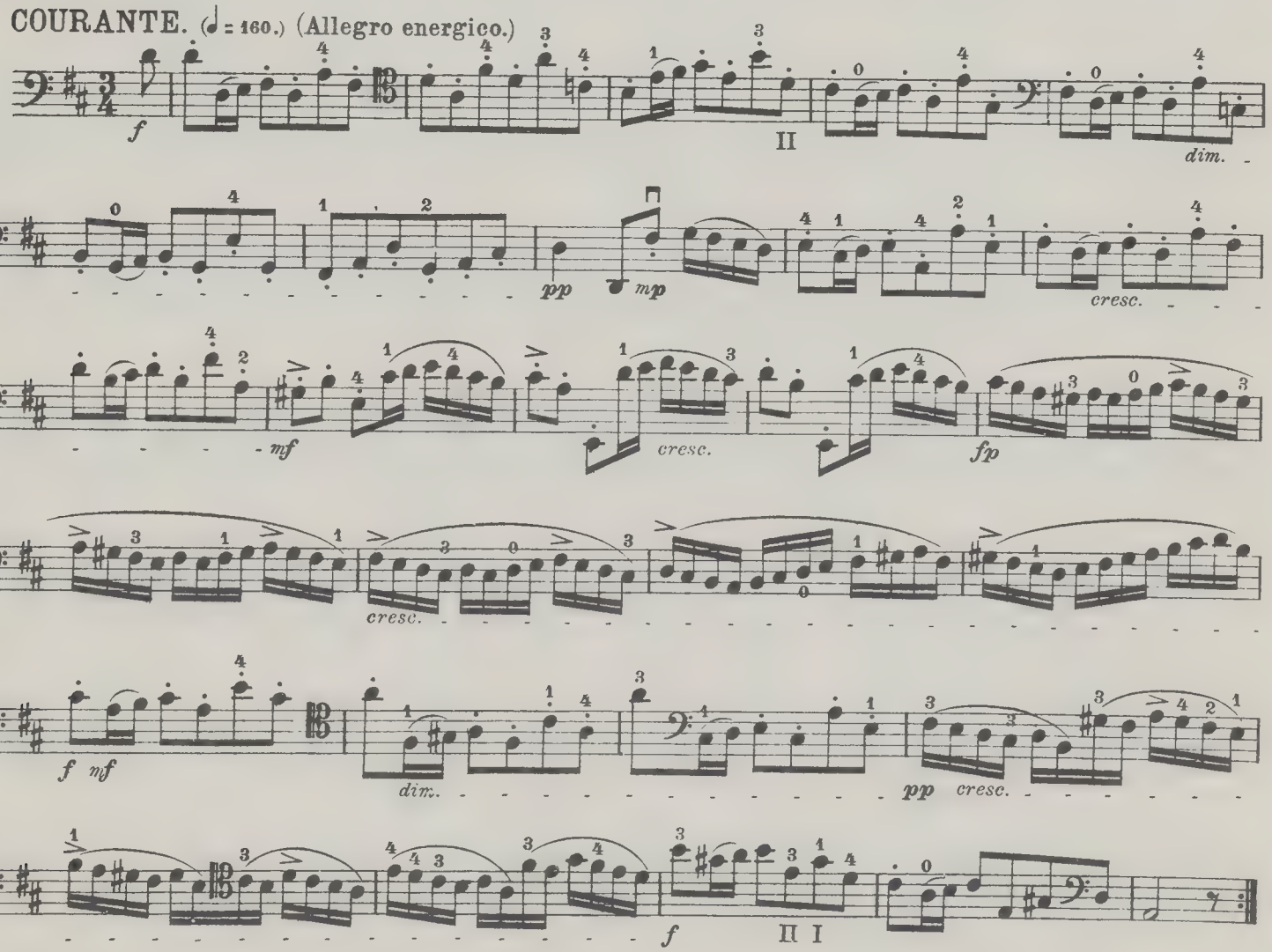


ALLEMANDE. (♪ = 54.) (Adagio.)





COURANTE. (♩ = 160.) (Allegro energico.)



f

mf p II sfz p

II sfz p cresc.

II f II I ff f

II

dim. mf dim.

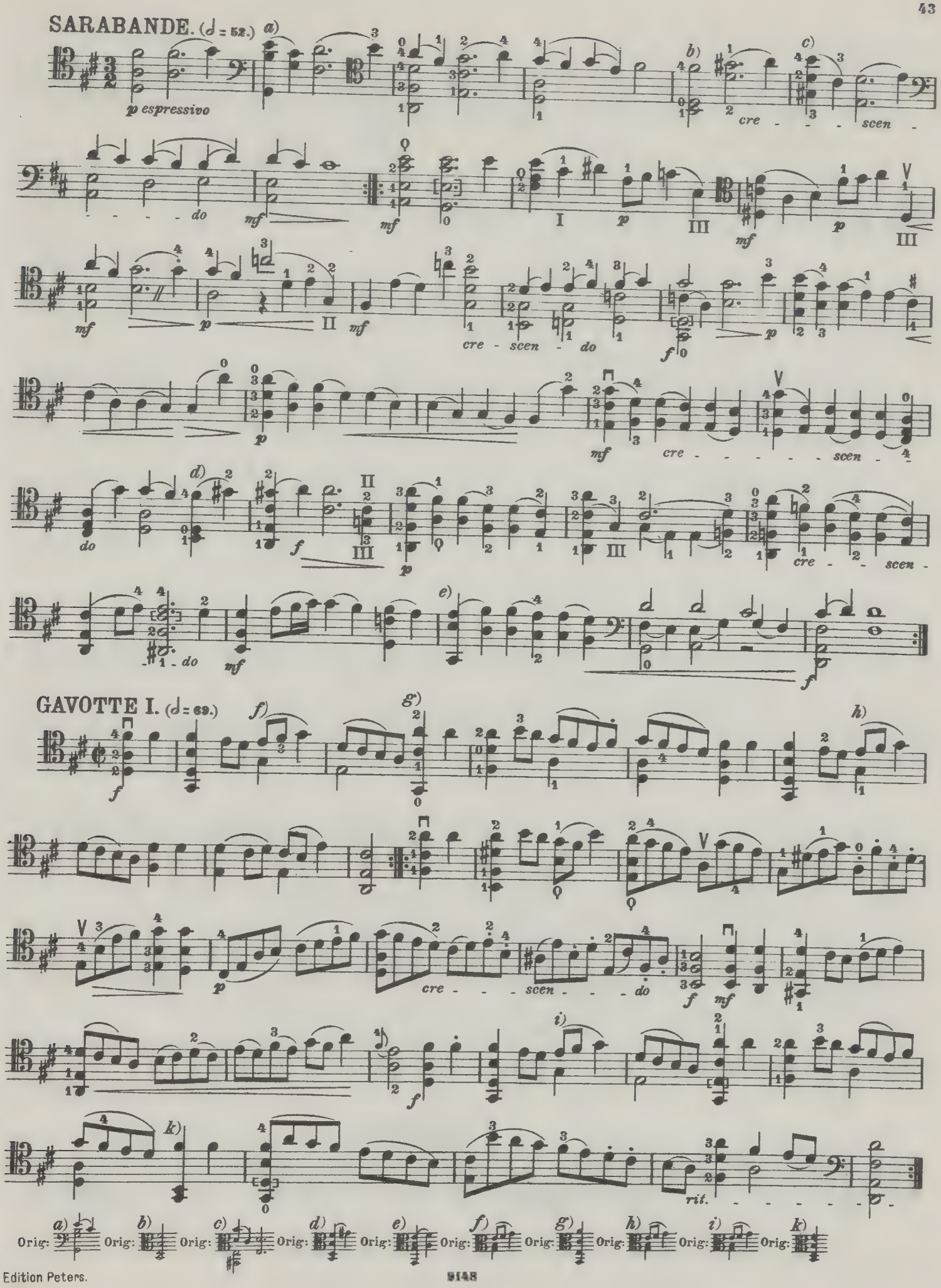
p sfzp sfp cresc.

II II II f II

fp cresc.

f dim. pp cre

scen do f


SARABANDE. (𝅗𝅥 = 52.)

GAVOTTE I. (𝅗𝅥 = 69.)

GAVOTTE II. (♩ = 88.)

Gavotte I da Capo.

GIGUE. (♩. = 84.) (Allegro.)

Original in Bach-Ausgabe: Grützmacher: Dotzauer: Bach-Ausgabe: Dotzauer: Original: Bach-Ausgabe wie oben

mf d) p mf

cre - - - - - scen - - - - - do mf cre

- - - - - scen I - - - - do II I f p mf

p II p IV mf p

mf p f

fp

mf fp cre - - - - - scen - - - do

mf mf e)

f

d)

Bach-Ausgabe:

e) Bach-Ausgabe letzte Note: a

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